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VOLUME XXXIII.



WESTERN INDIA

VOLUME VIII.

MUHAMMADAN ARCHITECTURE OF AHMADABAD.

PART II.



Price Thirty-one shillings and sixpence.

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RANI RUPAWANTI'S MASJID IN MIRZAPUR, AHMADABAD.

ARCHÆOLOGICAL SURVEY OF WESTERN INDIA, VOL. VIII.

THE

MUHAMMADAN ARCHITECTURE

OF

AHMADABAD.

PART II.

WITH MUSLIM AND HINDU REMAINS IN THE VICINITY.

ILLUSTRATED BY 85 PHOTOGRAPHIC AND LITHOGRAPHED PLATES, &c.

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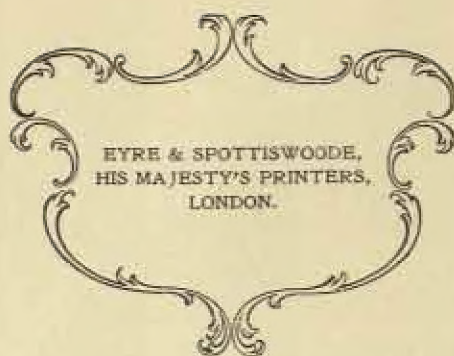
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PREFACE.

THE previous volume of the Architecture of Aḥmadâbâd took account of the principal Muhammadan buildings erected there from the foundation of the city in A.D. 1412 to about 1520. There remained, however, several structures belonging to the latter portion of that period that were excluded from want of space, and these are taken up in the present volume, whilst the series is continued down into the eighteenth century. Thus, together with volume VI of the Western India Survey Reports, which dealt with the Muhammadan architecture of the districts outside Aḥmadâbâd, this may be regarded as completing the survey of the Gujarât style of Muslim Architecture, and the three volumes together as forming a monograph on the subject. This volume has accordingly been supplied with an index to the three.

But as the Muhammadan remains at Aḥmadâbâd are so very numerous, it is only a selection of them that could be surveyed and delineated in any detail; to supply some idea, however, of those that have been passed over, short descriptive accounts have been given in chapters XV and XVI of those within the city and in the suburbs respectively. These accounts or notes are based on the returns prepared for the Collector in 1886 by the Deputy-Collector, Mr. J. F. Fernandez, supplemented by personal observation and from the Lists of Remains prepared by me in 1884–5.

With this survey it was necessary to include the step-well or Wâv of Bâî Ḥarîr, constructed under Muhammadan supervision, but entirely Hindû in execution, and with it both the adjoining early Hindû well of Mâtâ Bhavânî, and the sister well to Bâî Ḥarîr's at Adâlaj; and with these the modern Jaina temple of Śeṭh Hathisingh together with a slight notice of the other temples in the city belonging to the Śrâvak sect. Further,—surveys were also made in the surrounding districts—at Viramgâm, Mândal, Kapaḍvañj, and Sarnal—of remains, both Muhammadan and Hindû, and some account of these has been added so as to include the whole of the materials collected.

The drawings, as in previous volumes, were mostly prepared under the supervision of Mr. Henry Cousens, to whom was largely entrusted the details of the survey after 1886; and to him are also due nearly all the photographs used. In such a publication the illustrations are a most important feature of the work;

and, whether in plans or decorative details, these represent with architectural accuracy the monuments described in the text.

The ornamental details are so beautiful and interesting that it may be regretted that several of them are not reproduced to larger scales; but financial considerations interposed in this, in the arrangement of some of the details, and in the reproducing of more of the illustrative photographs made for the survey.

In the preparation of the text I have received valuable assistance from Rev. Geo. P. Taylor of Aḥmadâbâd, and through him from the late Mûsâ Miyâñ, the representative of the descendants of Shah 'Alam, and from Sayyid Fakrud-dîn Abubakr al Edrûs, Huẓûr Deputy Collector: to these my special thanks are due.

This volume completes, I believe, my work for the Government of India.

Edinburgh, February 1905.

ERRATA IN PART I.

P. 2, l. 24, *for* Nasiru'd din *read* Nasrat Khân.

P. 2, l. 29, *for* Muḥammad Tughlaq II *read* Maḥmûd Shâh II of the Tughlaqi dynasty.

P. 2, l. 32, *for* Muḥammad Shâh *read* Maḥmûd Shâh.

P. 7, l. 6, and p. 8, No. 13, *for* Muḥammad III *read* Maḥmûd III.

P. 8, last line, *for* imposter *read* impostor.

P. 14, under woodcut, *for* VIMALA ŚÂh *read* TEJAḤPÂLA VASTUPÂLA.



THE MATA BHAVANI WAV AT ASARWA, AHMADABAD.

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ARCHÆOLOGICAL SURVEY OF WESTERN INDIA.

ARCHITECTURE

OF

AHMADABAD.

PART II.

CHAPTER I.

MATA BHAVANI'S STEP-WELL.

PLATES II, XIII AND XIV.

IN the previous volume on the Architecture of Aḥmadâbâd, the principal features of the Muhammadan buildings in that city were traced from the date when it became the capital of the Aḥmad Shâhi dynasty early in the fifteenth century, down to about a century later. In that review, however, some monuments that belong to the end of this period were passed over, from considerations of space and grouping, which may now be taken up as preliminary to the account of the architecture of the city and surrounding district during the subsequent sixteenth and seventeeth centuries.

First among the earlier buildings stands the old Hindû step-well at Asârwâ, known as Mâtâ Bhavânî's, about three-quarters of a mile outside Aḥmadâbâd to the north-east, and three hundred yards to the north of the later Muhammadan well, known as Dâdâ, or Bâî Harîr's Wâv, in connection with which it may be most conveniently treated.

A Wâv or bauli is a large structure, picturesque and stately as well as peculiar in design, but eminently suited to the habits of the Hindûs. It consists of two parts:—a well, circular or octagonal, from which the water is drawn up for irrigation, in skins, by the help of bullocks, the draw-ropes passing over rollers fixed on the upper edge of the shaft; and secondly, a series of galleries or floors, connected by flights of steps descending successively from the uppermost platform to a lower

landing on which stand pillars supporting a roof of equal breadth above. A second flight of steps continues the descent to a still lower landing, over which are two storeys. In this way the descent continues stage by stage till the water level is reached; and this level may vary with the season. This second portion ends in the cistern or reservoir, which connects with the draw-well. Round the shaft of this reservoir are platforms in each storey, protected by parapets surrounding the octagonal shaft—their backs forming seats for loungers. To these platforms round the shaft descend spiral stairs constructed in the side walls of the wâv.

The Hindû well at Asârwâ (Plate II) takes the name of Mâtâ Bhavânî's from a small shrine, formed in the back of the circular shaft of the draw-well at the west end, just above the water level, and appropriated to that mother-goddess, the Śaktî of Śiva, and, as a goddess of production, usually identified with Pârvatî. This epithet for the wâv, however, has no certain claim to antiquity, though the well evidently belongs to the pre-Muhammadan period and probably goes back to the eleventh century. Nor does the small shrine of Bhavânî appear to be original—indeed it is probably of quite recent date. It is built on to the circular wall of the shaft and supported by cross-beams upon brackets. A Gosain or devotee closed in the space on the middle landing, between three of the pillars and the wall, as a residence, where he collected some detached figures of Durgâ, Gaṇapati, &c., and obtained a living from the people.

If Aḥmadâbâd really occupies the site of the earlier Karṇâvati, as is reasonably supposed, then this wâv may probably belong to the reign of Karṇa Solaṅki (1063–1093 A.D.) the reputed founder of Karṇâvati.

Compared with the later wells of Dâdâ or Bâî Harîr close by, and that at Adâlaj to the north of Aḥmadâbâd, it is inferior in plan, but is interesting as one of the earliest of the kind that has survived to our times.

The circular shaft of the draw-well is 16 feet in diameter and is connected by a neck about 6 feet wide with the cistern of the well, which is some 31 feet in length by 16 in width (Plate XIII). The platform immediately in front of this is 17 feet across, under a roof supported on six pillars, and is approached by a stair leading down from the gallery above, where is also another platform on which stand six pillars supporting the roof over it again; and to this the upper stair leads down. These stairs are not well arranged,—for, the ascent being too great for the space allowed, each series of steps is broken about the middle, and short steps inserted at right angles to the line of descent. These somewhat obstruct the approach; but, at the same time they provide resting places, where the women can more easily set down their water-pots and again lift them on to their heads.

Rising above the ground level, over each landing platform in the descent, is a canopy supported by nine pillars (Plate II). These *chhatris* or canopies have projecting eaves and form an additional storey above each platform. The pillars throughout the work are very plain, having square bases and lower shafts, changing first to octagonal and then to circular, with bracket capitals (Plate XIV, fig. 2). At the corners of the roofs of these canopies are conventional lions, and in the middle of each side there were figures of secondary Hindû divinities, now partly destroyed.

The frieze forming the face of the side parapets or screen walls of the canopies is carved in that old style which is found so often on the walls of Hindû and Jaina temples of the tenth and later centuries—and derived from the Buddhist rail-pattern of earlier times. This is illustrated in the photograph, Plate II, and on Plate XIV, fig. 1.

The interest of this old wâv consists largely in its being almost the last remaining example of purely Hindû times, and in having supplied the pattern for the similar structures of a much later period under Muhammadan rule. We may easily trace this in their arrangements, as in that of the neighbouring one of full four centuries later date.

CHAPTER II.

BAI HARIR'S WAV, MOSQUE AND TOMB.

Plates III, XIV–XVI, and XVIII.

THE second Wâv at Asârwâ is known as Dâdâ Harir's or Bâi Ḥarîr's wâv (Plate III.) It was constructed at the expense of a certain lady, who is described in a Sanskrit inscription placed in the first gallery, on the south or left side of the descent, as Bâî Śrî Harîra, "the chief superintendent at the entrance of the royal apartments (or ḥarîm), the illustrious and pious lady Śrî Harîra, the chief adviser of the king Maḥmûd." This epigraph is dated on Monday 13th Pausha-sudi, Samvat 1556, and Śaka 1421: which would correspond to 15th December 1499 A.D. but that day fell on a Sunday, though 13th Pausha-vadi fell on Monday, 30th December, 1499.[1] Again, on a marble slab in the north wall, is another inscription, in Arabic, which speaks of "this splendid building, enclosed by walls with carved ornaments and a plantation of fruit-bearing trees," as constructed "during the reign of Nâṣir-ad-dunya wa'd-dîn Abu'l Fatḥ Maḥmûd Shâh, son of Muḥammad Shâh, son of Aḥmad Shâh, &c., by Śrî Bâi Ḥarîr Sulṭâni, whom his august majesty made the chief attendant at the door of the guarded entrance (ḥarîm). On the 8th Jumâda I, 906 A.H.," or Monday, 30th November 1500 A.D., that is, a year later than the date in the other inscription.[2]

The cost of the structure, as stated in the Sanskrit inscription, was 329,000 of some unspecified coin, most probably however, the *maḥmûdi*—being the coin of the reign, and which was valued at about 27 *maḥmûdis* to 13 rupees:[3] whence this expenditure would amount to about 158,400 rupees.

This well and the one at Adâlaj, twelve miles to the north of Ahmadâbâd, which was also built about the same time, are by far the finest now left in Gujarât,—the second being somewhat the larger. Bâi Ḥarîr's, from the front of the ascent to the pavilion at the entrance on the east end, to the west side of the shaft of the draw-well, measures over all 241½ feet; and from the first step of the descent towards the well to the same point, 215½ feet. The width of the platforms in the galleries is 16 feet 1½ inch, and of the stairs nearly 18½ feet.[4] But round the octagonal shaft, near the west end, it widens into a square of 24 feet (Plates XV and XVI).

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[1] *Epigraphia Indica*, vol. IV, pp. 297–300, and vol. V, app. No. 300.

[2] Under the last syllables of the Arabic inscription are the figures "26"; this cannot be the regnal year, for that was in A.H. 889. The date in this inscription has sometimes been misread; the version given here was kindly supplied by Sir Charles J. Lyall, and confirms that of Mr. Briggs, *Cities of Gujarashtra*, p. 218.

[3] Wicquefort, *Svitte de la Relat. du Voyage d'Adam Olearius*, (vol. II), p. 232; Briggs, *Cities of Gujarashtra*, p. 218. A *maḥmûdi* was thus equal to 7 ânâs, 8½ paisa, or a hundred rupees would be about equal to 208 *maḥmûdis*, and 100 *maḥmûdis* to 48 rupees.

[4] In the *Bombay Gazetteer*, vol. IV, p. 282, the date of the inscriptions is erroneously given as 1485 A.D., the cost at 3,00,000 rupees, and the dimensions (taken from Briggs) as 196 feet in length by 40 feet wide. Conf. Forbes, *Oriental Memoirs*, vol. III, p. 140.



1. VIEW OF THE WAV FROM THE ENTRANCE PLATFORM, LOOKING WEST.



2. VIEW ACROSS THE MAIN SHAFT, LOOKING EAST.

At the east end, the well is approached from a pavilion, 14 feet 9 inches square inside, covered by a dome which is supported by twelve pillars, standing on a platform raised fully 6 feet above the ground-level and reached by steps on the three outer sides. From the west side of this the stair leads down to the well, having one broad step in the middle of the descent, and lands 11 feet below, on the platform in the first gallery. This platform is 19 feet broad and is covered by a roof supported on eight pillars standing on it with corresponding pilasters against the walls. Again a second flight of steps leads down to the floor of the second gallery, on a platform 9 feet broad with four pillars supporting the roof. From this, a third stair leads down into the lower gallery, at a depth of 32 feet 9 inches—having three tiers of roofs over it on the levels of the different platforms (Plates XV and XVI). Unlike Mâtâ Bhavânî's, the storeys over the platforms do not rise as pavilions above the sides of the wâv (Plate III, 1).

Usually the water stands well up in the third gallery, the fourth being always submerged. Hence the depths—beyond about 25 feet—can only be found by the plummet, and the floor of the fourth gallery must be covered with mud and debris to some depth: the soundings give from 38 to 40 feet below the level of the entrance pavilion, but it may be two or even three feet lower. The fourth is the lowest of the galleries, and its platform is carried forward to the octagonal well—a length of over 50 feet. After the third gallery is reached and the depth exceeds 30 feet, the side walls require more support, and the builders, well aware of this, divided the next opening, over the stair leading down from the third gallery, into two, by lintels 4 feet broad, in each storey, supported by two pairs of coupled shafts; and again, after another roof of about 19 feet in length standing on eight pillars, a second shaft follows, similarly divided by lintels in each storey. By this structural arrangement the side thrusts of the walls were effectively met and overcome.

The octagonal well (Plates III, 2, XV, 2 and XVI) is an open shaft 14 feet 9 inches across, with low parapet walls 2 feet high round it on each floor and at the top. The faces of these parapets towards the shaft are elaborately carved in tracery of purely Hindû pattern, though without figure sculpture. The whole width of the structure here forms a square of 24 feet, allowing a passage quite round the shaft,—the pillars being arranged as they would be to support a dome, that is, in a square of twelve so disposed that eight form a regular octagon. In the side walls of this area are spiral staircases by which access is found from above to the platforms in the different storeys,—the entries above being under two small square canopies or *chhatris* above the ground level.

Between the main shaft, which is over 46 feet in depth, and the circular draw-well at the west end, there are also platforms in each gallery, the sections next to the latter being about 5 feet 4 inches wide and having a seat with its sloping back towards the shaft. Here, and round the main shaft, loungers could enjoy a cool retreat during the hottest hours of the day.

The coping of the side walls is carved on the lower margin after the same pattern as at Mâtâ Bhavânî's, and the friezes round the octagonal shaft are only a little richer in detail than those over the gallery fronts in that earlier work. The

latter has also string courses introduced at intervals on the wall faces after the manner in which they are employed to decorate the walls of mosques (Plate III, 2). In line with the floors of the upper galleries are ledges projecting about a foot from the side walls and supported on the under side by carved brackets: these run round the circular shaft also (Plate XVI).

In the walls of the first gallery, between the pilasters, are three niches or panels on each side; the central ones contain the inscriptions already mentioned, and the others are filled with tracery in the florid style of the similar niches in the minarets of the mosques, but these have higher pediments. Other niches, similarly carved, recur in the galleries over the second and third landings, in the side walls of the gallery round the main shaft, and one in the end shaft at the level of the second gallery (Plate XVI). Of these examples—two from the lower and one from the upper galleries—are given on Plate XIV, fig. 3, and Plate XVIII, figs. 1, 2, one of them presenting the purely Hindû decoration of conventionalized peacocks and snakes and the others showing patterns more like those employed in windows than what are usual in the niches of minarets.[1]

The whole work is admirably conceived for its purpose, and the structural execution is carefully planned to meet the thrusts of the side walls, whilst the ornamental sculpture is rich and tastefully applied.

The well at the west extremity is worked by one of the Gosvâmi Mahârâjas of the notorious Vallabhâchârya sect, for the irrigation of his land adjoining on the north of the wâv, the water being raised in the usual way—in a skin which is drawn up by bullocks by means of ropes passing over an axle. The arrangements for this are supported by masonry raised over brackets in the wall of the shaft.

The adjoining land, measuring about 5½ acres of which 4¾ acres are cultivated, is held by the Gosvâmi as *jat* or personal *in'âm*, and was granted to a predecessor, in November 1833, in exchange for ground previously belonging to him in the village of Vejalpur, lying to the west of Aḥmadâbâd, which was then required by Government for the erection of butts for artillery practice.[2]

About twenty-five years ago, Government spent a thousand rupees on repairs to this well.

The Mosque and Tomb.

Plates IV, V, XIV, 4, and XVII–XXI.

At Asârwâ, Bâi Ḥarîr is said to have founded a suburb that went by the name of Harîrpûra; and to the west of the well are a mosque and tomb or rauẓa that still preserve her name. In 1847 when Mr. Henry G. Briggs visited the latter, he found the tombs inside destroyed—apparently by the Gosvâmi's people, whose encroachments, however, were stopped through the interference of the Qâẓî.

[1] In the *Journal of Indian Art and Industry*, vol. VI, Oct. 1895, on plates 79–81, are given some more details of these niches.

[2] Briggs, *Cities of Gujarashtra*, p. 219; Crawley-Boevey, *Scheme for the protection and conservation of antient buildings at Ahmedabad* (1886), app. p. lxxv.



MASJID OF BAI HARIR AT ASARWA.

The plan of this mosque (Plate XVII) is a simplification of those of Bîbî Achut Kukî and Miyâṅ Khân Chishṭî,—the width of the building being in this case restricted to the diameter of the domes—or 15 feet; but in length it has five domes, each with its corresponding *qibla* or *miḥrâb* in the west wall. Over the walls the building measures 20½ feet deep by 87½ in length, and the pillars supporting the domes are arranged in pairs. A comparison of the plans of the mosques just mentioned[1] shows that the stairs leading up behind the minarets were managed in the same way in all three; the design of the façade bears analogy to that of the Râjapur Masjid as well as to that of Miyâṅ Khân Chishṭî's; the turrets, though plainer in the octagonal portions, are treated somewhat like those of Bîbî Achut Kukî's; and the resemblances in the details of the three mosques, sufficiently confirm the tradition that this one belongs also to the end of the fifteenth century or the beginning of the sixteenth. And among those of that period it is deserving a place, which—owing to its locality and its neglected treatment during the last fifty years—has not hitherto been assigned to it.[2]



1. Minaret on Bâî Ḥarîr's Mosque.[3]

Unfortunately, about thirty years ago, the south minaret had become unsafe and was taken down by the Public Works Department, but no attempt was subsequently made to rebuild it, and, as in the case of other mosques similarly treated, the stones were still lying in front of the mosque at the time of the survey. The accompanying illustration (No. 1), from a photograph taken about 1870, shows a large portion of the south minaret as it then was. What is still left of these minarets is richly carved from the ground up to 2½ feet above the front of the side wings, or to 18¾ feet from the ground (Plates IV and XIX). Above this they were octagonal and plain, except for a string-course at the head of the front screen wall or central section of the façade, which rises about 10 feet higher than the wings,

[1] *See Aḥmadâbâd*, Part I, Plates lxxvii and lxxxvii.

[2] Except by Briggs, in his *Cities of Gujarashtra*, this mosque and tomb had scarcely been noticed; Colonel Biggs took no photograph of it, so that it was not referred to in Hope and Fergusson's *Ahmedabad* (1866). After the survey, some students from the Bombay School of Art were sent in 1893 to make drawings, which were published in the *Journal of Indian Art and Industry*, vol. VI (1895), where the north end wing of the mosque is represented, on Plates 74 and 75, with a wall on the south side, as if it were the whole structure, and even the buttress behind the *Miḥrâb* is omitted both in plan and section.

[3] From Capt. Lyon's photograph. The minaret was then entire though shaken. Whether any drawing was made before demolishing the minarets here and elsewhere in Ahmadâbâd, so as to provide for their correct restoration, is not known. The oldest mosque—that of Aḥmad Shâh in the Bhadr—and others were similarly deprived of their turrets, and the stones long left lying about instead of being replaced whilst each course of the original masonry was still known.

and extends to a length of 40 feet. At this height the minarets had projecting mouldings, supported on small brackets, and with imitation antefixa carved in relief on the octagonal shaft, which rose another storey above this and was crowned by a carved projecting balcony supported on brackets. A short section above this again was circular and upheld a second balcony for the mu'azzan, who came out from a door on this balcony:—it was the three upper storeys that were taken down. The lower portions of the minarets are very elaborately carved in the usual style, and the two front niches in the south minâr are represented on Plate XXI, fig. 3, and another panel from the side on Plate XVIII, fig. 3.

The building has been long uncared for and roughly handled; the entrances to the wings have mostly been bricked up, and the beautiful perforated stone tracery in the windows—of which there were ten in the west wall and two in each end—has been much destroyed. In the front are two balcony windows supported by carved brackets and sills, and a larger one of the same pattern in each end (Plate IV).

The central dome, behind the front screen, like that of Muḥâfaẕ Khân's and other fifteenth-century mosques, rises on a second storey, the side walls of which were of perforated work over a carefully carved frieze,—but there is no inner gallery. This arrangement is best explained by the section on Plate XIX.

The pulpit was also of the high pattern in use in the early mosques, but the canopy over it has long since disappeared. The *miḥrâbs* or *qiblas* are, as usual, carved with taste, and there was an inscription over the central one. The miḥrâb in the north wing is represented in detail on Plate XVIII, figs. 4, 5 and 6.[1]

The whole structure has been covered of late inside and out by thick coatings of whitewash, which takes away from its appearance.

The tomb or dargâh stands close to the mosque on the north-east, upon a low base or platform, 50 feet square; on this are twenty pillars which support the verandah surrounding the domed room, 27 feet square inside (Plates XVII and XX, fig. 1). These pillars are unusually richly carved with surface ornament on their bases and capitals, and on the outer faces they have elaborately wrought projecting brackets, to support the sloping drip or eaves that overhangs the façade. One of the columns is represented on Plate XXI, fig. 2.

The walls are faced by twelve pilasters corresponding to the pillars in the front of the verandah, and support the lintels of the roof. The tomb itself is covered by a dome resting on the four walls, and on arches thrown across the corners—being the earliest instance here of this mode of construction. To make room for these, the walls rise to a height of 25 feet, and have a perforated window in each side wall of the upper storey. These have been wrought, in some cases, with a single pattern running through the different panels: one of them is represented on Plate XIV, fig. 4. The entrance is on the south side, and the arched openings on the other three sides were probably at first filled in with perforated stone work; but they have long since been bricked up (Plate V). The dome is carefully carved with a small pendant in the centre (Plate XVII, 3). There are three graves in the floor—two of men, and one of a

[1] These figures are from the drawings by a Bombay School of Art Student in the *Jour. Ind. Art and Industry*, vol. VI, plate 73.



RAUZA OF BAI HARIR AT ASARWA.

woman—but they are probably of a date not earlier than the commencement of last century (Plate XVII).

The corner squares of the verandah are roofed by small domes, and the rest by flat roofing, and the whole has very projecting eaves. These small domes have been carved with an elaboration and care that could hardly have been excelled in marble or ivory. One of them is drawn in detail on Plate XXI, fig. 1.

The antefixa, that crowned the cornice of the verandahs, and the walls supporting the dome of this rauẓa, have been largely destroyed or carried away, but were of exquisite beauty and endless variety of ornamentation. An example of those from the upper cornice is given on Plate XVII, fig. 2, and others appear in the photograph, Plate V. The stops on the under edge of the cornice are also carved with taste (see Plate XVII, fig. 4).

The corner openings into the verandah are filled by low breast walls, the outer faces of which are beautifully carved in a remarkable variety of ornament, all in perfect harmony and yet without repetition of the patterns. On the inner side this wall is 31 inches in height, with a ledge 16 inches high on the outer face, sloping outwards to form a back or rest for the seat formed on the upper plinth of the wall such as is often found in the maṇḍapas or halls of Hindû temples. A section of this breast wall at the east end of the south face is given in detail on Plate XX, fig. 2.

CHAPTER III.

THE ADALAJ WAV OR STEP-WELL, AND OTHERS.

PLATES VI, XXII, AND XXX, FIGS. 3, 4.

PERHAPS the finest of the Gujarât Wâvs is that at the village of Adâlaj, about twelve miles north from Aḥmadâbâd, built almost at the same time as, and not very materially differing in plan and dimensions from that of Bâî Ḥarîr. It varies, however, in the arrangements of the access; for here the entrance to the head of the stair is from both sides, and is reached by a few steps from the ground level, landing on platforms 23 and 26 feet across, from which again are descents of 11 feet on three sides to a spacious landing which measures 41 feet each way. This wâv runs from south to north, and the stair from the north side of the landing leads down to the reservoir (Plate XXII).

On the first platform stand twelve pillars, forming a square 22¼ feet across, between their centres. These are arranged in the usual way, so that an octagon is formed by the lintels connecting the inner eight, which support a deep frieze, richly carved after the style of sculpture on the Aḥmadâbâd wells (Plate XXII, plan). Probably this supported a dome over the landing, which, however, has long since disappeared. Behind these pillars, on each side, stand two others, which, with those of the octagon, form porches on the four sides of the area. The pillars on the north side stand on the descent and are taller than the others; they are also more elaborately carved as shown in the detail drawing, Plate XXII, D. At the corners of the platform are four small rooms—each only about 4 feet square inside,—with balcony windows facing east and west, and doors on the north and south sides. The details of the window (C) at the head of the descent, on the right, are given in the plan, section and elevation of it on Plate XXII, C; and it will be noted that, though generally the sculpture closely resembles that on Bâî Ḥarîr's, there is inserted here below the sill a course of Hindû animal figure sculpture. This is continued on the string-course at the same level all along the walls of the wâv.

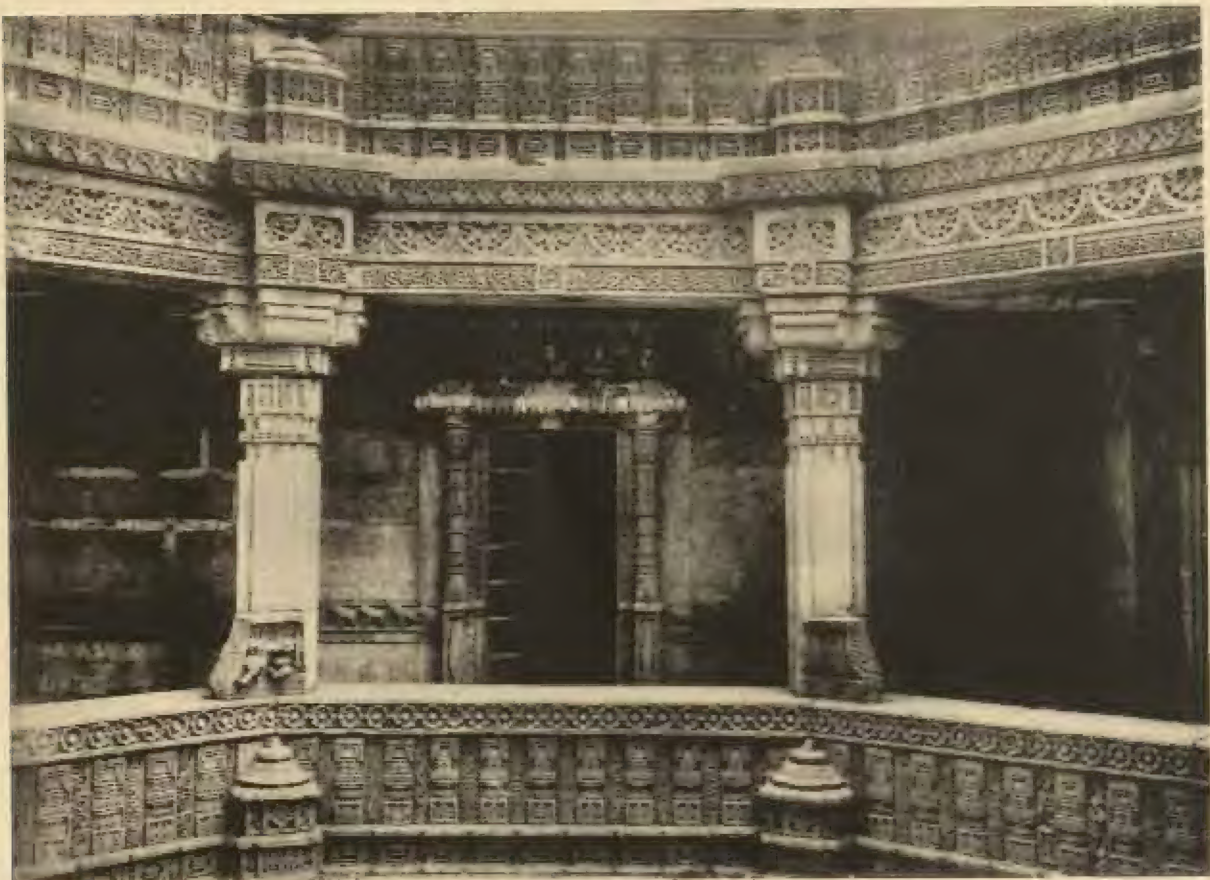
The descents of the stairs are gentle, every fifth step being of double breadth, and the height of the galleries from floor to floor is about 11 feet 6 inches.

Carved niches occur only in the upper gallery and are of the patterns found in the *minârs* and *qiblas* of mosques (Plate XXX, E. F.), showing how the Hindû artificers applied their designs in the works they erected—to whatever religious class they belonged.

In the second gallery on the right side of the octagonal well, over a door leading to the spiral stair that comes down from the ground level (Plate VI, fig. 2) is a frieze carved with the *Navagraha* or lords of the nine *grahas*. These are the sun and moon, five planets, and the ascending and descending nodes of the moon.



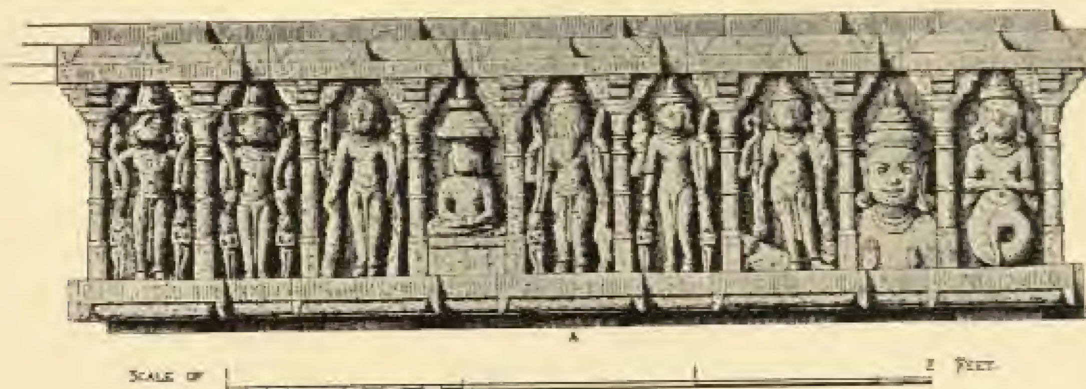
1. THE WAV FROM THE NORTH PLATFORM.



2. ACROSS THE OCTAGONAL WELL.

The nine figures (illustration 2) are rather coarsely carved and have suffered from age, damp, and possibly violence. They are perhaps a remnant of that Sun-worship, once so prevalent in Gujarât.[1] The two on the right are Râhu—the ascending node,—represented by a head (the Dragon's head of western phraseology), and Kêtu, who has a head with the tail of a fish, representing the descending node (or Dragon's tail).

The Hindûs arrange the planets, as in the classic systems of astronomy,[2] in the order of their distances from the earth, beginning with the remotest: viz. (1) Śani—Saturn; (2) Bṛihaspati—Jupiter, (3) Maṅgala—Mars, (4) Sûrya or Ravi—the sun, (5) Śukra—Venus, (6) Budha—Mercury; and (7) Soma—the Moon. As with the Greeks, each hour of the day was assigned in succession to one of the planetary divinities as lords or presidents, whilst the whole day is presided over



2. The Nava Graha in Adâlaj Wâv.

and takes its name from the lord of the first hour. Ravivâra or Sunday is also recognised as the first day of the present age; and so the enumeration begins with Sûrya, to whom is assigned the first, 8th, 15th and 22nd hour, the 23rd then falls to Venus, the 24th to Mercury and the 25th hour, or first of the second day, to the Moon or Soma as lord of Monday. In the same way the 49th hour and 3rd day fall to Maṅgala, and so on,—always passing over two in the list—to Budha, Bṛihaspati, Śukra, Śani, in succession.

In this representation, the planetary divinities are arranged in the order of the days of the week: the first figure on the left is easily recognised as Sûrya, holding two sun-flowers or lotuses; Soma or Chandra scarcely differs in form from him; Maṅgala or Bhauma—Mars, is four-armed and holds an *aṅkuśa* or elephant goad in his upper right hand,—the other emblems are defaced. The next figure shows how the Hindûs themselves make mistakes in their own mythology, for, instead of Budha or Mercury, who presides over Wednesday, the sculptor has here carved

[1] *See Arch. Sur. Westn. India*, vol. IX, pp. 72-74.

[2] *Conf.* Ideler, *Handbh. d. Math. u. tech. Chronologie*, Bd. I. Ss. 178f.; *Ind. Antiquary*, vol. XIV, p. 322 f. The month is always reckoned as of 30 solar days, and follows the same system: if the first month begin with Sunday, Sûrya presides over it, and the next month will begin with Maṅgala as its lord, and so on. The artificial year of 360 days has also its presiding planetary divinities, fixed by the same method (*Sûrya Siddhânta* xii, 78-79).

a figure of Buddha—the founder of Buddhism.[1] The presiding divinity of Thursday is Bṛihaspati or Guru—four-armed and recognised by his beard; Śukra is also four-armed and holds up something like three water-pots one upon another on his upper left hand; and Śani or Saturn, four-armed, has a bullock at his left foot. Râhu and Kêtu,—the ascending and descending nodes—not representing real planets, have no place in the astrological government of the day.

In one of the niches on the right side of the upper gallery is a Sanskrit inscription which begins "Samvat 1558 (A.D. 1502) in the month Mâgha, Maḥmûd Padshâh being king. Salutation to Viṇâyaka, to whose race belonged king Mokala, chief of the district of Dandâhi. To him was born Karṇa, whose son was Mûlarâja. Mahîpa was Mûlarâja's son, and Vîrasiṁha and Naisha were the sons of Mahîpa. Vîrasiṁha's queen, whose name is Rûjhâ (or Rûdâ) has constructed this well: it is dedicated at the time when the sun is in the north, in the month Mâgha, the bright fortnight, the fifth day, Wednesday, the lunar asterism Uttarâ, the karana Bava, the yoga being Siddhi."

Then follows a glowing description of the structure, after which the consort of the chief is praised in a few verses; and the cost is stated at 5,00,111 ṭaṅkas.[2] What this sum exactly amounted to depends on the value of the ṭaṅka which is rather uncertain; if it were a third of a rupee,[3] the amount would be about 1,66,700 rupees or slightly over the cost of the Asârwâ wâv of the same date. If, however, the *ṭaṅka* were two-thirds of a *maḥmûdi*, or scarcely one-third of a rupee (and it probably bore some such definite relation to these coins), then the sum named would be somewhat less, or about 1,60,500 Rs. and 3,33,450 maḥmûdis.

This Vîrasiṁha, whose consort constructed the well, was a descendant of Ânandadeva Vâghela the chief of Kâlol. With his brother Ajitrasiṁha, he is said to have been at feud with the Muhammadans, who slew the elder brother and placed a garrison in Kâlol. It was, however, held for several generations afterwards by Vîrasiṁha's descendants till it was lost in A.D. 1728 by Bhagatsiṁha. That chief retired on Limbodarâ, a village which he took from the Ânjanâ Kuṁbis, and it continues to be held by his descendants who still claim to be the representative chiefs of the Vâghela family.[4]

As already mentioned, the wâv runs from south to north,—the approach being at the south end; and from the back of the irrigation shaft, at the north end to the extreme south of the masonry is 251 feet, or a little in excess of the length of Bâî Harîr's. The shaft is 17 feet in diameter; the width of the landing platform 23 feet, and of that round the main shaft is 28 feet. To this latter a spiral stair descends on each side as at Aḥmadâbâd, but there are no canopies or *chhatris* above their entrances:—possibly they have been destroyed.

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[1] Even Europeans in their theorizings have not escaped this error: *see* Cunningham, *Bhilsa Topes*, pref p. vii. For some account of the Navagraha and their representations *see* my paper in the *Indian Antiquary*, vol. XXXIII, pp. 61 ff.

[2] *Architecture and Scenery in Gujarat and Rajputana*, p. 7.

[3] It may, however, have been somewhat less, or about a quarter of a rupee. Conf. Thomas, *Chronicles of the Pathan kings of Delhi*, pp. 50n. 224n.

[4] *Râs Mâlâ*, vol. I, p. 345.

The front of the frieze round the octagonal opening at the head of this main shaft is carefully sculptured in that ever recurrent pattern in Hindû ornamentation—the Buddhist rail (*see* Plate XXII B). The depth of this reservoir from the top of its upper frieze is fully 53 feet, and this is also about the depth of the draw-well at the north end.

Two turrets, each 14 feet 4 inches high, stood at the sides of the two entrances from east and west. Those on the west have been more or less ruined; but the two on the east are still entire.

Other Step-Wells.

Plate XXIII.

Gujarât and the provinces to the north-east of it seem to have been a sort of habitat of these wâvs or step-wells; but, in the wars that ravaged the country from the twelfth to the sixteenth century, large numbers of them must have been destroyed. In Northern Gujarât we still find examples at Roho and Vayad, the fragment of a fine one at Pâtan, and others scattered over the province from Baroda northwards.[1] At Uvârsad, only three miles north from Adâlaj is an old wâv built of brick, with stone pillars, lintels, steps, &c.; and at Chhatrâl, twelve miles to the north-west of this and four miles from Kâlol, is a step-well dating from about the same time as this at Adâlaj.

But one more wâv, two and a half miles south of Ahmadâbâd, near Isânpur and between that and the lands of Dâni Limḍa, still calls for mention, as being perhaps one of the most modern examples of the regular wâv. It was constructed little more than forty years ago by the late Jeṭhâbhâi Jivanlâl Nagjibhâi (or Mulji) of Ahmadâbâd. To obtain the materials, he purchased from the holder of Shâh 'Âlam the *rauẓa* belonging to a masjid known as that of Mâlik 'Âlam or 'Ilim, standing a little to the north of Shâh 'Âlam and described in the previous volume,[2] and from the late Qâẓi Ḥasan-ad-dîn of Ahmadâbâd he bought the Nenpurvâḍâ masjid at Râjapur-Hirpur together with its accompanying *rauẓa*. These were pulled down by the Hindû purchaser and the materials used in the construction of this well and in putting up a portico to his temple in the Shahrkoṭla suburb. In the ornamentation of the well one of the *miḥrâbs* of the mosque has evidently been utilized.

This wâv (Plate XXIII) is 210 feet in extreme length and from 21 to 22 feet wide, with a dome raised on twelve pillars on the entrance at the west end. It has the usual descents from platform or gallery to gallery. The first and third platforms are about 18 feet wide each and the second 23 feet across; besides there is a narrower one of 15½ feet broad, just in front of the shaft of the draw-well (Plate XXIII, figs. 2 and 3). To the second, third and fourth platforms from the entrance there are small spiral stairs descending from above—that to the second platform being on the

[1] *Archæol. Surv. Westn. Ind.* vol. IX, pp. 37, 101, 112, 116–117.

[2] *Ibid.* vol. VII, pp. 26–29.

north side. The pillars used are mostly from the old mosques and rauẓas, but mixed up with them are others of a totally different style from Hindû or Jaina remains, clumsily fitted together. The whole work is devoid of any evidences of originality in structural or architectural arrangements; and, moreover, it seems to have failed of its purpose, for it is filled with fetid water and quite disused.

At the entrance to Îsanpur village is another step-well of stone—known as Jiji-bâbâ Râṇî's; and elsewhere in the vicinity are two others built of brick.



1. TOMB OF SHAH 'ALAM, WEST FRONT.



2. MASJID AND COURT AT SHAH 'ALAM.

CHAPTER IV.

SHAH ALAM.

PLATES VII, XXIV–XXVIII, 1.

MUHAMMAD Shâh 'Âlam was the son of 'Abdullah Quṯb-al 'Alam or Sayyid Burhân-ad-dîn the founder of the Bukhâriah Sayyids of Gujarât, and whose tomb is at Baṭuwâ or Vaṭuvâ, six miles to the south of Aḥmadâbâd, and has been described in the previous volume.[1]

It may help to the identification of the different members of the Bukhâriah Sayyid family mentioned in connexion with these tombs if we give here the genealogy of its representatives till the end of the seventeenth century :—

1. 'Abdullah Quṯb 'Âlam, styled Shaikh or Sayyid Burhân-ad-dîn, was the grandson of Shaikh Jalâl or Makhdûm Jahâniân Jahângasht Sayyid Jalâl Bukhârî (A.D. 1308–1384), the son of Sayyid Aḥmad Kabir, the son of Sayyid Jalâl. Shaikh Jalâl was buried at Uchha;[2] and his grandson Quṯb-al-'Âlam died in A.D. 1453 and was buried at Baṭuwâ.[3]

2. Sayyid Muḥammad Shâh 'Âlam, son of Quṯb-al-'Alam, died 20th Jamâda'l âkhir A.H. 880, or Saturday 21st October A.D. 1475, and was buried here.

3. Sayyid Râjû Sattâr 'Âlam, son of Shâh 'Âlam.

4. Sayyid Aḥmad Shahîd Panâh 'Âlam, son of Râjû Sattâr.

5. Sayyid 'Abd-al-Ghafûr Maẕhir 'Âlam, son of Sayyid Aḥmad.

6. Sayyid Ḥasan Nur 'Âlam, son of Sayyid 'Abd-al-Ghafûr.

7. Sayyid Jalâl-ad-dîn Mâh 'Âlam, son of Sayyid Ḥasan.

8. Sayyid Muḥammad Maqbûl 'Âlam, son of Sayyid Jalâl-ad-dîn Mâh; he was buried in the second large tomb at Shâh 'Âlam.

9. Sayyid Jalâl-ad-dîn Maqṣûd 'Âlam, son of Sayyid Muḥammad Maqbûl.

10. Sayyid Ja'far Badr 'Âlam, son of Jalâl-ad-dîn Maqṣûd.

11. Sayyid Muḥammad Maḥbûb 'Âlam (cir. 1700 A.D.), son of Sayyid Ja'far Badr 'Âlam.

Sayyid Muḥammad Shâh 'Âlam Bukhârî is said to have been the eleventh of the twelve sons of Quṯb-al-'Âlam and was known generally as Miyâṅ Manjla. He accompanied the Sulṭân Quṯb-ad-dîn when he set out to resist the invasion of Maḥmûd Khilji; but, after encouraging his sovereign he returned before the armies met at Kapadvanj (March 1451). He had married Mirgî a daughter of the Jâm of Sindh, whilst Muḥammad Shâh II. had married her sister Moghalî. The latter had a son Fatḥ Khân who was entrusted to the care of his aunt, Shâh 'Âlam's wife, and was brought up in his family and there protected from the jealousy of Quṯb-ad-dîn.

[1] *Ante*, Part I, pp. 60–63 and Plates lxxiii, lxxiv.

[2] Thomas, *Chronicles of the Pathan kings of Delhi*, p. 94n.

[3] *Ante*, Part I, p. 60.

The great influence and repute of the derveshes, however, was scarcely sufficient to effect this, and had to be aided by means of disguises and stratagems. On the death of the Sulṭân in May 1459, his uncle Dâûd Shâh succeeded him, but he soon proved unfit for rule, and the nobles brought into the city the young Faṭh Khân, the half brother of Quṭb-ad-din, then in his fourteenth year, and placed him on the throne, 18th June 1459, when he assumed the title of Maḥmûd Shâh I,—also known as Bigarah or Baiqara. During his reign Shâh 'Âlam died in 1475, and his tomb at Rasûlâbâd, where he had lived, was afterwards built by Tâjkhân Narpâli,[1] a noble of Maḥmûd's court.

Rasûlâbâd, "the dwelling of the apostle"[2] or, as the place is now usually styled, Shâh 'Âlam, is within the bounds of the village of Dâni-Limḍa or Sundhal Khândrol, about a mile and a quarter to the south of Aḥmadâbâd, and two and a half miles north-west of Baṭuwâ or Vaṭuvâ, where is the tomb of Shâh 'Âlam's father.

The group of buildings here was erected at various dates between A.D. 1475 and 1570. Besides a number of smaller and miscellaneous structures, the chief are two large tombs, the Masjid, and the assembly hall.

What endowments were originally settled upon the tombs and Masjid for their maintenance is now unknown, though they were doubtless very liberal. But notwithstanding the strictness of Muslim law for the protection of such *waqf* endowments, human faithlessness always finds means of evading it, and the incomes of these establishments are usually alienated by their trustees and lost. A century after the extinction of the Aḥmad Shâhi dynasty, we find the Shâh 'Âlam Rauẓa in want of support, and a *sanad* was accordingly granted by 'Âlamgir or Aurangzib in A.H. 1080 (A.D. 1670) assigning for the maintenance of the Rauẓa and the support of its custodians—the Sayyids of Baṭuwâ, the villages of Îsanpur, Sârsa, Wâsna Faṭhepur near Aḥmadâbâd, Wâsna Buzûrg near Mâhar in Khêḍâ, Wâsna Mâragiya, and Sâlajḍâ in Ḍholkâ pargaṇa.

By another deed, fifty-four years later, in 1724, the Gaikwâḍ Trimbakrâo Dabade assigned or confirmed the following villages:—Îsanpur, Sârsa, Wâsna Buzûrg, Bâkrol in Daskrohi, Wâsna Sarkhej, Sâlajḍa, Palḍi, Jalâlpur, and Lâli in Maḥmûdâbâd.

When Gujarât came under British charge, in 1817, most of these villages seem to have been again alienated or sold, and at a later date Wâsna Buzûrg in the Maḥmudâbâd pargaṇa of Kheḍâ zilla,—which the Sayyids still held on *in'âm*, subject to a quit-rent,—owing to their mismanagement, was made *khâlsa* and placed under Government control. All but three villages had then passed out of the hands of the Sayyids; but no accounts were available as to the circumstances or reasons for this. Those remaining are Îsanpur in the Daskroi pargaṇa, valued in 1864 at Rs. 2090 per annum; Sârsa in Jethalpur pargaṇa, worth about Rs. 2000; and Wâsna Faṭhepur in Daskroi, valued at Rs. 960 a year.

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[1] Bayley, *Gujarat*, p. 238, has Tûrpâli, and at p. 312,—Narpâli; Bird, *History of Gujarat*, p. 211, has Nariali; Sir T. C. Hope, followed by the *Bombay Gazetteer* (vol. V, p. 286), has also Nariâli; and H. Briggs, *Cities of Gujarashtra*, has Nirpoli. Rev. G. P. Taylor has verified this reading for me.

[2] From *rasl*, "news," comes *rasûl*, "a messenger"—also a title of Muḥammad.

The statements submitted in 1867 respecting these three villages were to the following effect:—About 1826 the Sayyids obtained some 14,000 rupees on the mortgage of Îsanpur to a Hindû: this was repaid with interest, about 1856, by Bîbî Basti Begum the wife of Mîr Ja'far 'Alî, and the mortgage was transferred to her. Her father, the Qâẓi of Aḥmadâbâd, was her agent, and in 1867 about 10,000 rupees of her claim was still unredeemed, and a sum of fifty rupees was said to be paid monthly towards the expenses of the annual *'Urs*, when offerings are made at the shrine.

Sârsa had been leased to a Hindû in 1836 for a period of 32 years in consideration of a payment of 23,000 rupees. And the revenues of Wâsna Faṭhepur were divided into six parts, of which one was in the hands of the manager, a second with two Sayyids—Ḥasan 'Alî Bâqir 'Alî and Faẓl 'Alî Diwânji, a third with the heir of Sayyid Ghulâm Shujâ'at, for whose debts it was attached; the fourth was leased by Ḥasan 'Alî Bâqir 'Alî to a Hindû; the fifth, on account of the debts of Sayyid Ḥasan 'Alî Gîsa's heirs, was attached in favour of the same banker as the third; and the sixth had been secured by another in satisfaction of a debt of the heirs of Faẓl 'Alî Diwânji and Amir Miyâṅ Sâheb. The Rauẓa having sustained considerable injury by the earthquake of June 1819, the Sayyids further averred that as much as 45,000 rupees were spent in repairing it[1]; but, though some repairs had been effected, it would have been hard to account for so large a sum spent on them. This is a fair sample of how the endowments of these old foundations have been diverted to private purposes, squandered and misapplied.

The late Sir Barrow H. Ellis, then Revenue Commissioner, started an inquiry in 1862–63 into the revenues and administration of these and other Muhammadan foundations, proposing to hand over to the Sayyids between Rs. 1300 and Rs. 1400 a year as surplus proceeds of the revenue of Wâsna Buzûrg, if they would guarantee to keep the Shâh 'Âlam buildings in repair out of this and the other revenues. The collector, however, replied to this in 1867, objecting to the expenditure of money on the preservation of buildings whose architectural beauties he did not consider warranted it; whose keepers had hitherto neglected their duties; and because the Musalmâns were the most antagonistic to British rule. The then Commissioner supported this on the ground of funds being more urgently needed for public works than "for expenditure on these old buildings."

The Government of Bombay next reminded these officers "that it was not because these buildings are, or ought to be, objects of veneration to people of any particular creed, that their repair is desirable, but because the remarkable architecture of the structures renders them worthy of care on their own account." Three months later the acting collector declared that he did not agree with his predecessors, and that the "Rauẓa partook more of the nature of a monument of the wealth and character of the Muhammadan empire in Gujarât than a religious building, and as such deserved to be cared for at the hands of our Government." Immediately after this, Government, acting on the initiative given three years

[1] A. W. Crawley-Boevey, *Scheme*, &c., pp. 42f.; in the Appendix, p. lxxix, however, the villages are named as Sârsa, Îsanpur, and Wâsna Makhdumpur.

previously by Sir Barrow H. Ellis, sanctioned a sum of Rs. 5300 for repairs at Shâh 'Âlam and Rs. 5000 for the same at Sarkhej, the management of the repairs being entrusted to the constituted authorities of the district. The double authority of collector and the engineer, however, did not always work well, and very little good was done.

The ground occupied by the Shâh 'Âlam buildings is of very irregular shape (Plate XXIV). Originally it may have been little more than an oblong area, about 100 yards from east to west, and 70 from north to south, including the sites of the mosque and great tomb; to this other plots of varying sizes had been added from time to time during the first century after the death of the Pîr; and now its extreme length is 221 yards, with a breadth close to the southern boundary of 185 yards; but from the entrance gate to the assembly hall, a length of about 80 yards, the width is only from 40 to 50 yards; in front of the hall it is 90 yards across to the back of the mosque. The whole area covered is about 24,400 square yards or somewhat over 5 acres. The land is personal grant or in'âm and is assessed at Rs. 13, as quit-rent, for which Government receives only R. 1, 14 ânâs.[1] All the ground to the south of the principal dargâhs, extending to an acre and a quarter is simply a graveyard or *qabrgâh*; for it is esteemed a privilege by religious Muhammadans to be buried in or near the tombs of such holy pîrs as Shâh 'Âlam.

The buildings in this enclosure are two dargâhs of the same size,—one of the saint, near the centre of the area,—and the other (H) to the south of the mosque; the masjid on the west; the Jamâ'at Khâna, Diwân Khâna or Hall, facing the principal dargâh from the north; a number of subsidiary buildings and two entrances—one on the north and the other on the west (K). The ground plan (Plate XXIV) shows the arrangement and relative size of the different structures.

The dargâh or tomb of Shâh 'Âlam (Plate VII, 1) occupies the central position, and was doubtless the first of the structures erected in the enclosure—and must have been begun soon after the Pîr's death in 1475, by Tâj Khân Narpâlî, and it is said to have taken ten years to complete.[2] It stands on a low base or platform 65 feet square, which supports three concentric squares of pillars,—the outer consisting of twenty-eight connected by stone trellis work, forming the outer walls; the intermediate square of twenty pillars stands in a corridor round the inner square of twelve which support the dome, under which is the sarcophagus or tomb. There are entrances on each of the four sides, but on the west is the principal doorway with a porch in front of it supported by coupled pillars. On this face also the six other interspaces between the pillars are occupied by arched openings filled in by wooden frames with wire gratings, and perforated stonework only between the jambs and the pillars (Plate VII, 1). The arches over these openings

[1] Crawley-Boevey, *Scheme*, &c., app. p. lxxix.

[2] Briggs, *Cities of Gujarashtra*, p. 322, says it was begun in the time of Maḥmûd Baiqara, "and in the year A.H. 938," or A.D. 1532; but this was twenty-two years after Maḥmûd's death, and sixty after the death of Shâh 'Âlam. As Tâj Khân was a notable in the courts of Maḥmûd Baiqara and Muzaffar, we may be satisfied that the erection of the tomb was begun between A.H. 879 and 915, when Maḥmûd died, and that Tâj Khân's share in the work was completed before the death of Maḥmûd, and probably between 1480 and 1500 A.D. (885–905 A.H.).

are completely filled with pierced stonework, carved in beautiful and varied patterns; that on the left of the entrance is represented on Plate XXVIII, 1. It seems not improbable that the original intention was to fill the lower interspaces on this side also, as on the other three, with stone tracery,—but that either the funds fell short or some accident befell the structure, and it was completed after the pattern of the neighbouring tomb. The corresponding spaces on the other three sides are filled with stone trellis work from the upper line of the bases of the pillars to the heads of the arches,—an example of which is represented on Plate XXVII, 1. In both these examples may be noted the carrying of the pattern through several of the squares into which the astragals divide the windows.

The floor round the central tomb, on which stand the twenty pillars dividing the aisles of the corridor, is paved with black, white and grey marbles; and with yellow slabs in places, especially in front of the entrance to the tomb. The black slabs are arranged in lines between the pillars and pilasters—forming squares which are generally filled in with white and grey slabs in alternate squares (Plate XXVI, 2). The outer aisle is roofed by small domes—seven appearing on each face.

The inner chamber, containing the tomb, is surrounded by richly perforated marble work between the pillars, with doors in three of the sides—but not on the north, towards which is the head of the tomb, the foot being about the centre of the chamber. Round it is a white marble perforated screen, about four feet high, with small doors on three sides; and over this is a carved wooden canopy, similar to that at Sarkhej, and elaborately inlaid with mother-o'-pearl in a florid pattern. The sarcophagus is of the same general pattern as those in the royal cemetery of the queens, but plainer.

The roof over the chamber is stilted or raised on a sort of clerestorey wall above the surrounding screens, and has on each side a pointed arched window, filled with perforated stone-work. Over this the dome rises in concentric mouldings richly decorated inside with abundance of inlaid mother-o'-pearl and with the stone coloured—dark blue, reddish brown, &c. This decoration is said to have been executed at the expense of Âṣaf Khân, whom Briggs calls the brother of the celebrated Nûr Jahân[1];—but this must be a mistake: this Âṣaf Khân seems more likely to have been Ghayas-a*d*-din 'Alî Aṣaf Khân, who distinguished himself in the conquest of Gujarât under Akbar; and died there in 1581.

The doors of this tomb, which are surrounded by richly-perforated stone tracery, have been filled in, within recent years, by perforated brass work made in Ahmadâbâd from patterns derived from other buildings. The merits of this modern work may be judged from the delineation of one of them on Plate XXV. The white marble work round and about the door is represented in the same illustration, from which it will be noted that the doorway is simply an imitation of a *miḥrâb*, and has an inscription over it.

[1] Briggs, *Cities of Gujarashtra*, p. 322. There were four nobles who bore the name of Âṣaf Khân: Nûr Jahân's brother was Mirza Abu'l Ḥasan Âṣaf Khân, who married a daughter of Ghayas-a*d*-din 'Ali Âṣaf Khân, and was the father of the famous Mumtâz Mahal, sometimes called the second Nûr Jahân. He was buried at Lahor. Conf. Blochmann, *Âîn-i Akbari*, vol. I, pp. 369, 510 f.; Beale's *Oriental Biog. Dict.* (ed. 1894), s.v. Âṣaf Khân.

In this mausoleum, at the east end of the south corridor, an area measuring 19 feet by 26, is screened off by trellis-work, having two doors in its west end. It contains seven tombs of Sayyids, said to be those of four sons of Shâh 'Âlam and three of his grandsons: there is also a tiny one of a parrot. They are of sandstone. To the west of the south entrance is a small room in the corridor, surrounded by exquisitely carved trellis-work. In this is said to be buried Sayyid Jalâl-ad-dîn Mâh 'Âlam—the fifth in lineal descent from Muḥammad Shâh 'Âlam.[1] It has, however, sometimes been loosely stated that it is the grave of a brother of Shâh 'Âlam. The *Mirat-i-Aḥmadî* also informs us that Shaikh Kabir, the son of Shaikh Munâwar, a man renowned for his learning, was buried in this mausoleum in A.H. 1026, A.D. 1617.

At a distance of about sixty yards west-south-west from the central mausoleum, is a second on the same plan and scale, but having its main entrance on the east, another on the south, and doors between the pillars on each face (H, Plate XXIV). The arches over these doors are all filled with the same beautiful perforated stone work as in the Pîr's tomb; much of this, however, has probably been restored in an imitative way, during the nineteenth century. The central grave in this tomb is that of Sayyid Muḥammad Maqbûl 'Âlam, the son of Sayyid Jalâl-ad-dîn Mâh 'Âlam, and sixth in descent from the pîr. Over this grave, upon a stone tablet, are the footprints of the prophet (*qadam i-rasûl yâ sharîf*). Inside the dargâh also are three other graves on the south side; these are of Maqbûl 'Alam's son Sayyid Jalâl ad-dîn Maqsûd 'Alam, in the centre; of Sayyid Jâ'far Bhadr 'Âlam, the son of Jalâl-ad-dîn, to the west; and of his son Sayyid Muḥammad Maḥbûb 'Âlam on the east of Jalâl-ad-dîn's. The *qadam i-rasûl* or footprints of the prophet affixed to the principal grave here is specially honoured on the *bâri wafât* or *wafât sharîf*—the anniversary of the death of Muḥammad, on the 12th of Rabi'u'l awwal.

This veneration of the footprints of their prophet by the Musalmâns, bears a close analogy to the worship by Hindûs, Buddhists and Jainas of the *pâdukas* of Vishṇu, Śâkyamuni and the Tirthakaras respectively. Further, we learn that a deduction from the revenue was granted by Muhammadan governments to zamindârs to provide for the upkeep of a *dargâh* or *rauẓa*, in which a tablet with the prophet's footprints was preserved for veneration; but whether such a subvention had any influence in the erection of this large rauẓa, we have no information. At Gaur in Bengal there is a fine mosque known as the Qadam Rasûl Masjid, erected in 1530, in which is a slab bearing the footprints, said to have been brought from Arabia by 'Ala-ad-din Ḥusain Shâh king of Bengal (1494–1521). In the time of Sirâj-ad-daulah it was carried off, but was restored to its place by Ja'far 'Alî Khân, and is still carefully guarded by the Maulawî.[2] Among other examples of such objects, we learn that Sayyid Jalâl-ad-dîn Makhdûm Jahâniân Jahângasht or Makhdum Jahâniân Sayyid Jalâl-i-Bukhâri the great grandfather of Shâh 'Âlam, brought from Makkah in the time of Sulṭân Fîrûz, a large stone bearing the *qadam-i rasûl*, said to have been placed in a Jâmi' Masjid at Dehli. And in 1579 Mîr Abû Turâb, the son of Kamâl-ad dîn—a teacher

[1] This is on the authority of the late inâmdâr Mûsâ Miyâñ Ḥammad 'Ali, through the Rev. G. P. Taylor, to whom I am indebted for several details.

[2] Ravenshaw's *Gaur*, p. 20; Fergusson's *Ind. and East. Archit.* p. 548; see also *inf.*, p. 50, note 2.

and scholar—brought back with him from Makkah another similar stone, which, as will be noticed below,[1] was afterwards placed over his tomb in the neighbouring village lands of Behrâmpur, to the north-west of Shâh 'Âlam. The *qadam i Mubârak* in the tomb of Maqbûl 'Alam, however, is said to be only a copy made from the stone in the Jâmi' Masjid at Dehli; but by whom made, or when brought to this place is not known.

The dome over the tomb is quite plain, without mouldings or ornament. The floor is of marble, but large areas of it are covered by irregular slabs, and some of these are evidently the abaci of old pillars. In the north-west corner is a carved slab of white marble, let into the floor and measuring 4 feet 6 inches by 2 feet 10 inches—apparently meant to represent a prayer-mat. There is no inscription in this tomb.

In the south corridor, and also outside on the south are many graves—one being in the middle of the porch.

On the domes of both these large mausolea are tall metal finials terminated with the pipal leaf which seems to have been the symbol of the Muhammadan rulers of Gujarât, and was placed on all their tombs and mosques.

To the south of these two dargâhs is a large area containing a few canopied tombs and a great many of the ordinary low type. One of the larger, about twenty yards south of Maqbûl 'Âlam's (at J on the plan) is beautifully carved; and the late Mûsâ Miyâñ stated that this was the tomb of Ṣaif Khân, who was an officer of high rank under Sulṭân Muẓaffar II, and was sent with Nizâm-al-Mulk Sulṭâni and others in 1513 from Dhâr to Dilâwaḍa, when they were attacked near Mâṇḍu but defeated the Mâlwâ troops; and again in 1520 he was sent with Khiẓr Khân Asad-al-Mulk to assist Nizâm-al-Mulk against the Râṇâ of Idar (A.D. 1520).[2]

Between the two large rauẓas there stands a small one (at M on the plan) with pierced stone windows and containing a somewhat plain tomb,[3] which is said to be that of Nawâb Nâṣir-ad-dîn of Baroda, who was a *murîd* or disciple of the descendant and successor of Shâh 'Âlam, living about 1780 A.D.

Eighteen yards north of the second mausoleum is the mosque, said to have been erected by Muḥammad Sâlih Badâkshi (Plate VII, 2). The minârs were begun by Najâbat Khân early in the seventeenth century, and after his death were completed about 1620 by Ṣaif Khân—the same person who built a hospital and college in Ahmadâbâd.[4]

This masjid is of a later style than any we have yet met with, and, with that of Muḥammad Ghauṣ in the city, is more of the usual form of such buildings in other parts of India, and can scarcely be described as belonging to the local style. "The interiors, however, of both these mosques are well worthy of study

[1] See *infra.*, p. 50.

[2] Bayley, *Gujarât*, pp. 251, 267.

[3] Hope, *Ahmedabad*, p. 96.

[4] Briggs, *Cities of Gujarashtra*, p. 322, and followed by Hope, *Archit. of Ahmedabad*, p. 61. Owing to the frequency of the same titles among Muhammadan nobles, it is difficult—in the absence of dates—to say with any confidence, to which of several individuals a particular work is to be assigned.

(Plates VII, 2 and L, LI). The mode in which the pendentives are brought up to receive the circular domes is quite as happy as any of the constructive expedients of the Gothic architects and more elegant in execution. The Byzantine architects never accomplished this—their peculiar expedient—so successfully."[1]

The masjid is 121 feet in length over the walls, and 54 feet across,—the inside measurements being 116 by 51 feet. The minârs having been added afterwards, stand forward about 9 feet from the end walls; they rise to a height of about 90 feet, exclusive of the finials, are of elegant design, and have four galleries supported on carved brackets.

The whole area of the floor is divided longitudinally into three aisles—the wider one in the middle being 18 feet 4 inches between the centres of the pillars, and the other two 14 feet 8 inches; and across—it has seven bays, of which three are of the wider size. This arrangement gives eight smaller square areas and three larger, with ten that are oblong—measuring 17 feet 4 inches by 12 feet 8 inches within the pillars. These areas are all covered by domes, of which the three larger, along the middle of the roof, are higher and finished outside with finials. The domes are supported by pendentives connecting the cross arches between the pillars, as illustrated in the case of the mosque of Muḥammad Ghauṣ, Plate L.

In line with the principal domes are three miḥrâbs or qiblas—the central one being much the larger—and all have carved recesses.

The great earthquake of 1819, besides injuring the minarets, had considerably shaken the back wall, and outside, opposite each of the cross lines of pillars, a heavy brick buttress has been raised against it. The minarets have also been repaired since 1863.

In front of the mosque and about fifteen yards from it, is a large sunk reservoir or tank, some 72 feet square, covered over on a level with the court, and having open shafts in the centre, the two west and the south-east corners,—whilst beyond it, to the north-east, is the open ablution tank, about 22 feet square, with arcaded porticoes on its north and south sides.

To the north-west of this again is the Dîwân Khâna, Jamâ'at Khâna, or assembly hall, which faces the south; it is about 61 feet by 41, open in front, and supported by pillars, and is surrounded on three sides by small rooms,—in one of which is a stair leading up to the roof. The hall is used for the accommodation of guests, especially of such as come at the time of the *'Urs* celebration, whilst the small rooms are for the safe keeping of their baggage and vessels.

The first erection of this hall is ascribed to the lifetime of Shâh 'Alam and the reign of Muḥammad Shâh II (1443–1451 A.D.), but it was restored under Muẓaffar Shâh, the last of the Aḥmad-Shâhi kings (1561–1572). It was again renewed, towards the end of the seventeenth century, by Sayyid Ja'far Bhadr 'Âlam, a descendant in the eighth generation from Shâh 'Âlam. It is said to have had a wooden roof covered with tiles; but, in the war with the Marâṭhas, when General Goddard, in February 1780, besieged Ahmadâbâd, this hall was partly demolished

[1] Fergusson, *Ahmedabad*, pp. 92, 93.

to furnish materials for the siege. It has now a good terraced roof with a pavilion over the west end rooms.

To the west of this, and extending as far as the north end of the masjid, are a number of buildings of various heights (A, B, C, D, L, on the plan) and probably of different dates, which are occupied by visitors at the *'Urs*, a festival celebrated on the anniversary of the death of the saint,[1] which occurs on the 19th day of the month Jumâdâ'l-akhar; but all the week from the 17th to the 23rd are held as high days. On the 23rd ladies alone (*parda-nishîn*) are admitted to the premises. The time of the festival is spent in social re-unions (*majlis*), the reading of the *Qorân* and prayers.

At the north-west corner of the hall is the inner gateway, divided into three by two rows of pillars that support the roof. On the north side it has a square porch with two coupled pillars in front; and over the south side is an open storey,—such as Muhammadans fancy for rest and conversation. About fifty-three yards to the north of this last stands the handsome main entrance (Plate XXVI, 1) forming a block about 33 feet square with an arched gateway in the centre, rooms for the guard on each side, and an upper storey having two small pavilions upon the roof towards the inner or south side (see the plan, Plate XXIV).

To the support of the establishment, besides the revenue of the villages above referred to, Rs. 148 8a. 8p. are paid annually to the manager from the Mamlatdâr's treasury, Rs. 137 being on account of the annual *'urs* at the Rauẓa, when offerings of food, incense, &c., are made, and the balance is on account of compensation for the abolition of transit duties.[2]

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[1] *'Urs* also means marriage festivities; but it is likewise applied to the ceremonies observed on the anniversaries of the death of notable *murshids* or saints.

[2] Crawley-Boevey, *Scheme*, p. 23.

CHAPTER V.

SIDI BASHIR'S MOSQUE, MINARS AT THE RAILWAY STATION, AND DARVESH 'ALI'S MOSQUE AND RAUẒA.

PLATES XXVII, 2; XXVIII, 2; XXIX AND XXX.

ABOUT a quarter of a mile south of the railway station and nearly opposite the Sârangpur gate, are the remains of a mosque known as Sidi Basîr or Sidi Bashîr's, with an adjoining tomb. Nothing of the mosque is now left but the principal entrance archway with its two lofty flanking minârs which are in fair condition. They have three balconies above the roof line of the front, with doors on the west side: one of them is shown in the drawing, Plate XXVII, 2. They are 69½ feet in height, elaborately carved, in fairly good preservation, and have been compared in style with the architecture of Miyâṅ Khân Chishtî's mosque[1], but are probably of somewhat later date. Sir T. C. Hope ascribed the mosque either to Sidi Bashîr, a favourite slave of the Sulṭân Aḥmad, or to Malik Sârang, a noble of the court of Maḥmûd Baiqara, who founded the adjoining quarter of the city, called after him Sârangpur, and who is said to be buried in the adjoining Rauẓa; Sidi Bashîr's remains do not lie there, but in a walled enclosure below the masjid platform to the north-east.

This mosque was ruined in the contest between the Marâṭhas and the Muhammadan Deputy-viceroy Jawân Mard Khân Bâbi, about 1753. One angle of the tomb with two pillars, has fallen, and the rest of it, supported by thirty pillars, is occupied by faqîrs and grass dealers, who have divided it up by mud walls, cook in it, and keep it in disorder.

It stands on a piece of Government waste ground in the railway suburb, measuring 2027 square yards.[2]

MINÂRS AT THE RAILWAY STATION.

North of this last, and at the south end of the Railway station platform, stand the two largest and loftiest minarets at Aḥmadâbâd. They are apparently about 95 or 100 feet in height. All traces of the mosque to which these magnificent towers belonged have vanished and its very designation is lost. They narrowly escaped removal to make room for the railway, and at a later date it was proposed to incorporate them in a new station to be designed in the Muhammadan style.[3]

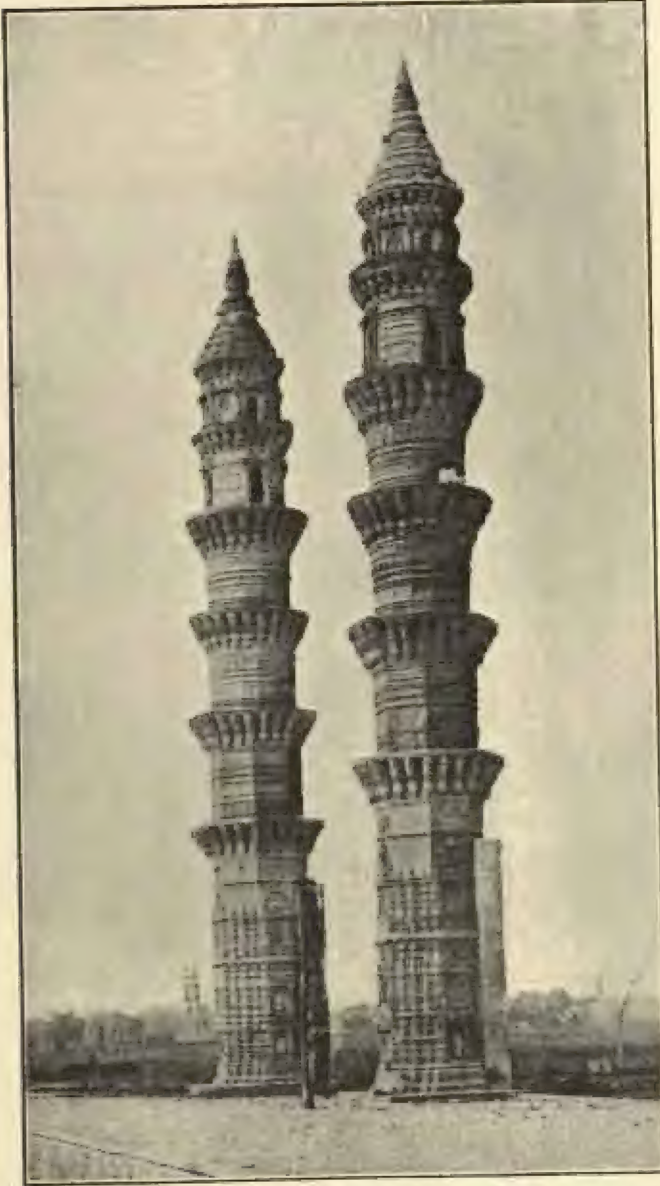
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[1] See Part I, pp. 69, 70.

[2] Hope and Fergusson, *Ahmedabad*, p. 55; Crawley-Boevey, *Scheme*, app. p. lxiv; *Lists of Remains*, 1st ed. p. 146, No. 21, or 2nd. ed. p. 70, No. 16.

[3] Hope, *Ahmedabad*, p. 57 and plate 88.

The style and material seem to point to the period in which the Sidi Bashîr and Râjapur-Hirpur mosques were erected, or to the beginning of the the sixteenth century as the approximate date of the building. Though much damaged about the bases, the stairs inside may still be used (see illustration No. 3).



3. Minars at Ahmadabad Railway Station.

Darvesh 'Alî's, or Ojâ Bîbî's Masjid and Tomb.

Plates XXVIII, 2, XXIX, XXX, 1, 2.

In Jhaverîwâḍâ, near Permad Shâh's rauẓa, is a handsome little stone mosque with a tomb, popularly known as Darvesh 'Ali's, Tâṅkawâlâ, or Ojâ Bibi's Masjid; but properly, it is said, it should be called Khonjâ Bibi's—of whom, however, we know nothing. But in an inscription we find it dated in A.H. 910, or August 1504, so that we have no difficulty about its age.

In the City Survey of 1824 it stood in an area of 10,009 square yards or 2 acres and 10 perches; whilst forty years later it was found that nearly the whole of this had been gradually occupied as private property, and all that was left was merely the site of the mosque and rauẓa, measuring about 28½ yards from east to west, and half as much from north to south, or in all 410 square yards.

The mosque itself (Plate XXIX, 1) is only 37 feet in length inside, with four pillars along the centre and as many coupled shafts in front; and is roofed by six small domes in two rows. In plan and style it bears a very distinct resemblance to Bâî Ḥarîr's on the one hand and to Râṇi Sipari's on the other[1]; and though it is smaller, it does not suffer by comparison with the elegance of the latter. Its present position, however, in a dirty, crowded locality and off the street, has probably tended to its almost complete neglect hitherto,—though its architectural merits ought, long since, to have secured for it a better fate, for it is in various ways a gem of Muhammadan architecture well deserving most careful preservation.

[1] Part I, pp. 84–87, and Plates cvi–cviii; and ante, pp. 6–8.

The façade, as a whole, is perhaps a little crudely managed: the second and fourth interspaces between the front columns, being necessarily narrower than the other three, are occupied by carved balcony windows, about 2¾ feet from the ground, projecting outwards and supported on carved brackets; the other three interspaces are quite open as in Rânî Siparî's. This feature of windows in the front was judiciously dispensed with in the smaller trabeate mosques built immediately after the date of this one.

The minarets are slender, in three storeys, and 30 feet in height (Plate XXIX, fig. 2). Whilst ornately carved from base to summit, they differ from the usual pattern in wanting the richly sculptured niches filled with interlaced floral patterns which are so constant on the Gujarât mosques. But close examination of the details of different mosques, of however nearly the same date, manifests in such sculptured work distinct proofs of the independence of taste among the individual architects:—hence the weak mistake of restoring lost lattice patterns in any one building by copying those of another to fill their places.

These minarets are broken at the head of each storey by projecting mouldings supported by carved brackets, and the line of crenellated antefixa or battlements, that crowns the façade, is continued round the minârs.

Inside are three *miḥrâbs*, carved with the usual elaboration. Behind them, on the outside, are buttresses—richly moulded in keeping with the details of the minarets and *miḥrâbs* (Plate XXX, fig. 2). The *mimbâr* has only three steps, but, as in so many other instances, it may have been altered at a later date. In the back wall also are two windows, each filled in by twelve squares of perforated stonework in varied patterns. Their jambs are ornamented with pilasters and they are crowned by pediments much in the style usual for *qiblas* (Plate XXX, fig. 1).

The domes of the roof, though small, are also carved with much taste, the finest—as usual—being that over the square in front of the central *qibla*, which is illustrated in plan and section on Plate XXIX, figs. 3 and 4.

In front of the masjid, at a distance of about seven yards, stands the connected Rauẓa or tomb, planned directly from the mosque, and measuring about 22 feet square,—the four pillars in its west face corresponding exactly in spacing with those of the masjid. The twelve pillars of the square are arranged in the usual Indian style so as to support, on the lintels of a regular octagon, the dome—about 18½ feet in diameter inside. The entrance to the tomb is, as almost always, on the south face and is finished in the style of the miḥrâbs, with perforated panels up each side. The other eleven spaces between the pillars on the four sides are also filled with perforated stonework of great variety of patterns, which is still wonderfully entire (see Plate XXVIII, fig. 2, and XXIX, fig. 1).

Inside are three tombs, of which the central one only is of stone, and the others of brick and plaster. Both mosque and dargâh have been much neglected, and the latter especially has not been kept decently clean.

To the east of this area is a very large underground reservoir or Tâṅka. The upper portion is carefully terraced and must formerly have been a favourite place of resort and amusement. On another terrace in the area stands a small building, of comparatively recent erection, used as a school of the Anjuman-i-Islâm for Musalmân boys; the rest of the ground is studded with huts and low houses occupied by poor people.

CHAPTER VI.

SARANGPUR MASJID.

PLATES VIII, XXXI–XXXVI.

NOT far from the Sâraṅgpur gate on the east side of the city, and opposite to the minarets of Sidi Bashir's mosque, is the masjid of Malik Sârang, but which now frequently goes by the name of the Râṇî's or Queen's masjid in Sâraṅgpur ward.

It is understood to take name from Malik Kiwâm-al Mulk Sârang, a powerful noble at the courts of Maḥmûd Baiqara and his son Sulṭân Muẓaffar II. He and his brother, also a courtier, were of Râjput extraction, taken as captives and obliged to accept Islâm. About 1471 Sulṭân Maḥmûd appointed Malik Kiwâm to the government of the Godhrâ district, and in 1480 we find him at the head of a force, joining Imâd-al-Mulk in preventing an insurrection in Aḥmadâbâd; and at the storming of Pâwâgaḍh, November 20th, 1484, he distinguished himself in the assault; whilst in 1490, he was sent with an army to punish Bahâdur Gilânî at Dâbhol in the south Konkan. On the death of Maḥmûd Baiqara, he supported the accession of Muẓaffar II to the throne; but under his rule he proved turbulent and violent, though retained in power. In 1513 he was sent to hold Dhâr for Gujarât; in 1517 he behaved notably at the siege of Mâṇḍû; and soon after, in 1518, he was sent with 'Âdil Khân Âsirî to repel the invasion of Râṇâ Saṅgramasiṁha of Mewâḍ. In 1520, he was made governor of Aḥmadâbâd, where he ruled arbitrarily, and, with Malik Kotî, he plotted against Malik Ḥusain Bahmanî Nizâm-al-Mulk, who held Îdar for Gujarât, leaving him unaided when invaded by the Mewâḍ Râṇâ. He is spoken of later in the time of Bahâdur Shâh, as being placed by that Sulṭân in charge of Diu, in 1528, when he captured a Portuguese ship—making the crew prisoners.[1] He must then have been an old man, and probably died soon after.

Whilst he was governor of Ahmadâbâd under Muẓaffar II, it is most natural to suppose that he rebuilt the *maḥalla* or ward in the south-east of the city which still bears the name of Sâraṅgpur, though there is no evidence that he may not have begun the work in the later years of Maḥmûd Baiqara's reign. There he erected the large mosque together with the tomb in front of it which, on completion, must have been among the finest in the city. The tomb is now known as Râṇî Bîbî's rauẓa,—possibly referring to the wife of Malik Sârang, though this may be doubted; and the epithet has perhaps led to the mosque itself being sometimes called the Râṇî's mosque.

The minârs of this mosque closely resembled in details those of the great mosque at Râjapur[2]; but about forty years ago, the south minâr was taken down to the

[1] Bayley's *Gujarât*, pp. 171, 193, 203, &c.

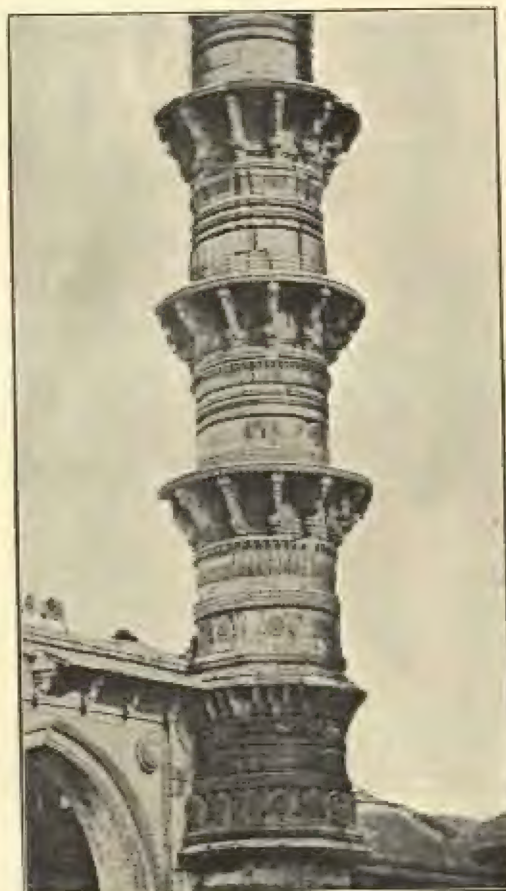
[2] See Part I, Plate lxxxvii, and Plate lxvi of this.



SARANGPUR MOSQUE, AHMADABAD.

level of the roof by one Faẓl 'Alî Himmat 'Alî, who then claimed possession of the mosque and who sold the stones of the minaret.

The north minâr, which was still entire, was also taken down by the Public Works Department about fifteen years afterwards, as it was considered to be then unsafe; and as in many other similar cases at Aḥmadâbâd, no effort was made to restore it, though the scaffolding used to take it down might have been economically used also to re-erect it. That its form may not be entirely forgotten, the accompanying illustration, No. 4, from an old photograph is inserted here.



4. Minaret of Sârangpur Mosque.

The masjid measures 147 feet 3 inches in length inside by 36 feet 6 inches deep, and has five larger domes over so many square areas, which are separated from one another and from the end walls by aisles 6½ feet wide between the shafts of the pillars, and also from the front and back walls by two others 6 feet 10 inches wide. In front of, and behind each of the larger domes is a smaller one on the front and back aisles, and the other portions of the roof are flat (Plate XXXI).

In line with the larger domes are five arched entrances in the façade, the central one being the largest and considerably higher than the other four and richly carved on the archivolt—the others being finished with simple mouldings (Plate VIII). Three carved string-courses run along the face of the walls and a fourth just under the eaves, which are double.

On each side of the central arch stand the bases of the minarets, which are all that is now left of them. They are unusually massive and very richly and elegantly carved (Plates VIII and XXXVI, fig. 2). The stairs leading to the roof and gallery are carried up the interior of these towers, and are entered from inside the mosque by doors with neatly carved architraves and arched heads, over which are carved pyramidal fronts (Plate XXXVI, fig. 1).

In the lower niches in front of the minârs are two panels cut with a freedom and taste that recall those in the façade of the Jâmi' Masjid and the panel at Shaikh Farid's tomb at Pattana.[1] They are damaged in parts and suggest the probability that they belonged to some older Hindû building. On Plate XXXIII, fig. 1, is a drawing of the front niche in the north minâr, and fig. 2 of that in the south one. The panels on the north and south sides of each minaret are in a

[1] See Part I, Plate xxxiv.; and *Arch. Sur. Westn. India*, vol. IX., Plate xvi.

very different style and were doubtless carved for the mosque; those of the north tower are represented on the plate in figs. 3 and 4.

The front wall behind the minarets is raised, as in most cases, about 9½ feet above the rest of the façade for a length of 42 feet. This gives room for the high central entrance over which the projecting eaves are supported on carved stone brackets.

Inside, we have not the two usual high columns near the entrance, but on pillars of the usual height rests a breast or parapet frieze running across and returning to the front wall at each end and forming a sort of balcony from the gallery (see the section, Plate XXXII, fig. 1). Under the central dome, and connected with this is a gallery with the usual seat having its *kakshâsana* or back towards the open area under the dome.

The parapet or frieze over the pillars supporting this *kakshâsana* is carved in the usual style, as a rail, and the area of the gallery extends back to the next row of pillars on three sides. These galleries seem to have been a favourite feature of the larger mosques and were doubtless much frequented by the leisured class for conversation and discussion: they are cool and sufficiently retired.

Some of the miḥrâbs are plainer than in many of the other mosques, and the central one has a flat back, but the arch and inner architrave are ornamented by stones of different colours let into them; but it has been reft of the marble slab that commemorated the builder and the date of completion. The bay of the roof in front of this *qibla* is carved with a pretty rosette having a central pendant. The miḥrâbs on each side of the central one, are much richer in carving, as may be seen from the representation on Plate XXXIV. They have circular backs; and the end ones have square backs and are quite as richly carved. The mimbâr or pulpit is in the general style of that in Aḥmad Shâh's mosque, but the canopy has been carried off.

The interiors of the larger domes themselves are plain, the smaller ones are carved with leaf patterns. The only portion of the floor that is of marble is that under the central dome.

In the front wall are four perforated windows—each divided into twelve squares filled with a variety of patterns symmetrically arranged. These do not require description, as they are represented, though on a small scale, on Plate XXXV, figs. 1–4. In the back wall also are six windows and two in each end, of which Plate XXXII, figs. 2 and 3, present those in the south end as seen from inside.

Though constructed on a large scale, and with a very considerable amount of ornamental detail, this mosque is somewhat heavy in style and shows little if any advance on those erected during the first quarter of the fifteenth century.

The tomb, like those of Râṇî Siparî, Sayyid 'Usmân and others, is right in front of the masjid at a distance of 26 yards, and stands on a base 74½ feet square (see Plate XXXI). It must have been a splendid mausoleum when entire—one of the finest in the city. On each face 19½ feet from the corners was protected by walls, the outer face of which has now been all torn off, and the interspace was divided by four pairs of coupled pillars, as in the façade of Râṇî Siparî's masjid. Inside, the area is 67 feet

5 inches square with thirty-six pillars and pilasters, about 13 feet high, supporting the roof. Within this the second series of columns numbers twenty-eight round the square, the third is necessarily of twenty shafts, and within this again a square of twelve, measuring 18 feet 4 inches inside the pillars, and supporting the central dome over the octagon formed by lintels resting on them. This central square had its entrance on the south side and was once surrounded by trellis-work screens between the shafts—now nearly all carried off or destroyed.

The square of twenty pillars rises through the roof on short upper pillars that enclose a gallery surrounding the central dome, and the area—about 38 feet square—is covered by this dome with four smaller ones at the corners. The two tombs under the dome have been robbed of their carved marble coverings.

The mosque has long been entirely disused; the open space between the masjid and *rauza* is utilised for drying cow-dung cakes for fuel, spinning silk, preparing rice, &c., and the interior of the *rauza* is full of rubbish, and—together with the masjid—was long kept in a condition that is disgraceful to the Muhammadan Panchâyat having charge of it.

CHAPTER VII.

THE RANI RUPAVATI MASJID AND TOMB IN MIRZAPUR, KNOWN AS THE QUEEN'S MOSQUE.

PLATES I, IX, XXXVI, 3, AND XXXVII–XXXIX.

THE Mirzapur Masjid is one of the most beautiful mosques in the city, and stands on the main street leading from the Karañj northwards to the Dehli gate. Its minarets fell from the earthquake of March 1819, and no drawing or view of the mosque, while it was still undamaged, has come down to us.

It is said to take its name from two ladies of the royal household who were buried in the adjoining Rauẓa, but in whose reign they lived or what the exact date of the masjid is not on record. The *Bombay Gazetteer* (vol. VIII, p. 278), says that it was built probably in the latter years (1430–1440) of Sulṭân Aḥmad's reign; but there seems no record on which to base such a statement; architecturally it certainly does not belong to an earlier date than the reign of Maḥmûd Shâh I, and not improbably to that of Muẓaffar Shâh II (1511–1526).

Comparing its ornamental details with those of Bîbî Achut Kukî's on the one hand, and of the Râṇî Siparî's on the other, we must feel that it is later than the former (A.D. 1472), though possibly not quite as late as the latter (A.D. 1514). It belongs to that mixed style or combination of the arcuate brought in by the Muhammadan conquerors, with the trabeate which the Hindû workmen manipulated with such success. During the reign of Mahmûd Shâh I. both styles were prevalent side by side; and in the mosques just noticed we have some of the best surviving examples of the trabeate Hindû style. In this mosque, however, we have a fairly successful combination of the arch and lintel (see Plate I).

Over the walls it measures 103 feet in length by 46 feet from front to back, and inside 93¼ feet by 36½ feet (Plate XXXVII). The roof has three large domes, and the façade has a wide arched entrance opposite the central and higher one, flanked by the minarets, and smaller entrances—also arched—opposite the other two side domes. These secondary entrances have balcony windows on each side, and again a lattice window near the ends of the façade. In the back wall are also four lattice windows, with two others and an open balcony one in each end.

Each of the three domes is supported by twelve pillars arranged in squares, which leave a passage or aisle along the front, back and end walls, as also between these squares. The domes are each 19 feet wide at the lintels of the octagons on which they rest. In front of, and behind each of these are small domes, as also at the ends of the mosque, whilst the other small spaces are roofed in the ordinary way, by flat stones cutting off the corners of the squares, so that the remaining space can be covered by one square flagstone.

As in other mosques of the style, the central part of the façade, for about 46 feet in length, is raised considerably above the general level of the rest of the roof, making room for the great central arched entrance, and at the same time screening off a clerestorey by means of which some light is admitted under the central and highest dome covering the gallery. This gallery—the parapet of which is richly carved—surrounds three sides of the area, and the pillars within the entrance are carried up through the second storey, a height of 18 feet, to above the head of the central arch. They are in plan six pointed, and the adjoining faces are at right angles to one another, so that there are six re-entrant angles between the points of 150° each. They have very carefully carved bases and cinctures at four different heights and carry a carved frieze (see Plate XXXVII, fig. 2).

The gallery is roofed over to the next line of pillars, about 8 feet beyond those of the dome; but the trellis-work between the outer pillars is now wanting. It is reached by the stairs that lead up from the jambs of the entrance and turn into the minarets. They are narrow and dark with awkward turnings.

The minârs—though the turrets above the façade wall have now totally disappeared—are still remarkable for their richness of decoration (Plates I and XXXVI, fig. 3). Every detail is ornamented, and the niches on the face and sides are varied and beautiful; indeed, the ornamentation of all the parts of this mosque is striking in its delicacy.

As Mr. Fergusson well remarked[1]—"perhaps, after all, the greatest beauty of this mosque is to be found in its details, especially in that beautiful form of tracery which fills the niches of the minarets. In every Jaina or Hindû temple there always is on each face and on each storey a niche which is occupied by a statue or group indicative of the worship to which the temple was dedicated." Images, however, the Muslim could not tolerate, "but as the niche was there and the Hindû architects did not know what to substitute in its place, they retained it, but filled it with tracery, sometimes pierced to form a window, sometimes blind, as a mere ornament. Generally these were drawn with so free a hand, and at the same time so gracefully, that they form the most beautiful details, taken singly, in Ahmadâbâd. All are different, not only in detail but often in character." Two examples of these niche ornaments are given in detail on Plate XXXIX, figs. 3 and 4 and a third on Plate XLIV, fig. 2.

The same elaboration is bestowed on the windows as on the minârs. The balcony windows project from the wall, and are supported by most elaborately carved brackets under the sills — the outer faces of which are covered with sculptured foliage, as are also the lintels. The other windows are smaller, framed in sculptured mouldings and filled with perforated lattice-work in every variety of pattern, usually arranged symmetrically (see Plate XXXVIII, fig. 1).

In the back wall, opposite each of the three domes, which are carved inside, is a *qibla* or *miḥrâb*[2] of white marble with an enriched pediment. These miḥrâbs

[1] Hope and Fergusson's *Ahmedabad*, p. 85.

[2] For the origin of the Qibla conf. *Muhammadan Archit. of Gujarât*, vol. VI, pp. 26, 37; *Qoran*, sura ii, vv. 136–143; and Osborne, *Islâm under the Arabs*, p. 58.

are very elegant and not at all overlaid with ornament: the central and richest one is represented on Plate XXXVIII, fig. 2. The rosette in the back and the lamp hung from it by chains, is a survival and fully as prominent here as usual.

In the floor in front of the central *miḥrâb* is laid a slab of black marble measuring about 5 feet 6 inches by 2 feet 9 inches, the head of it rounded and entering the recess of the *qibla*. The backs of these *miḥrâbs* in this masjid are square. Outside, on the back wall behind them, are the usual moulded and carved buttresses, on which much attention was always bestowed.

The mimbar is ascended by a steep sandstone stair on the north or right side of the principal qibla, but the canopy over it is gone. The roof, in the back aisle, in front of the central *miḥrâb*, is covered by an octagonal slab beautifully carved as a *patera* and resting on four corner pieces. The illustration (Plate XXXIX, figs. 1 and 2) will better explain the design of this than any description and may render such superfluous.

To sum up, we have, in this mosque—to use Mr. Fergusson's words—"an attempt to combine the Muhammadan arcuate style with the Hindû trabeate architecture; and although the architects had got over much of the awkwardness that characterised their earlier efforts in this direction, they had not yet conquered them. There is, for instance, a very disagreeable contrast between the extreme richness of the minarets on each side of the central arch and the extreme plainness of the arch itself. The richness of the cornice above it adds to the discordant effect. These parts the Hindû architects could manage perfectly; but how to adorn an arch they did not know, and, strange to say, never learnt. Perhaps it may be said that the building gains in majesty and variety of outline what it loses in unity, by the introduction of these contrasts, and to some extent this is no doubt true."

The tomb or *rauẓa* belonging to this masjid stands on the north-east of it, upon a low platform 40 feet square, and has a verandah or corridor round it supported on twenty pillars having a small dome over each corner, with some neatly carved arabesques in the spandrels of the squares which they cover. Within these is a square of twelve pillars which supports a frieze rising above the roof of the verandah and supporting the principal dome of the tomb. This wall is prettily carved inside with square panels of geometric patterns and bands of frets (see Plate IX).

It is a similar structure to the tomb of Râṇi Sipari, "but the architect has seen the defect in proportion pointed out in speaking of that one, and lowered the base of the dome so as to bring it more into harmony with the basement storey of the building."[1] All remains of a screen of perforated lattice-work between the pillars of the inner square have long since disappeared, except a base for such along the east side.

The tomb in the centre of this was of white marble, but of the original structure only the side panels now remain, carved with the usual ornamentation of lamps hanging from chains. The upper portion has been repaired in stone.

[1] Part I, p. 87; and *Ahmedabad*, p. 86.



TOMB AT RANI RUPAWANTI MOSQUE IN MIRZAPUR.

On the west side are the remains of another marble tomb, much dilapidated—only one marble slab of the original remaining.

In 1824, the City Survey shows a ground area for the site of this mosque and tomb, of 4438 square yards. Forty years later it was only 2376 square yards, 754 square yards having been taken up for roads, 83 as belonging to government, and the remaining 1225 occupied as private property. About 1850 we learn that what ground then remained on the north side, between it and the Traveller's Rest-house, was bought or taken up by Mr. Leonard Hykoop, head clerk in the Ahmadâbâd Adâlat, who built a house on it, the walls of the enclosure round the platform of the masjid being utilized in the erection of outhouses.[1] The place is in charge of Musalman butchers, who live about the place and occasionally hold services in it. It was repaired about twenty years ago by the Public Works Department at an expense to government of about 1529 rupees.

[1] J. F. Fernandez in Crawley-Boevey's *Scheme*, App. p. xxvi. The same gives the area in the City Survey 1863-67 as 2376 sq. yds. at p. xxv, but as 2990 sq. yds. at p. lxxxiv. The former agrees closely with the measurements of the plan (Plate xxxiii.)

CHAPTER VIII.

FATḤ MASJID; GUMTI, KOCHRAB, AND IBRAHIM SAYYID'S MASJIDS.

Plates X, XL, XLI, XLII.

IN the Daryâpur maḥalla, in the north end of the city, between the Dehli and Daryâpur gates, is a large desecrated mosque, now usually called the Phuti masjid as being in decay but which is said to have been originally named Fatḥ. It is of considerable dimensions,—116 feet in length inside by about 26½ feet deep from inside the front pillars to the back wall. The whole façade is open, supported by eighteen pillars, and it has on the roof five domes. The area covered by the central one is separated from those on each side of it by a double aisle: the two at each end stand close together. The structure is undated, but may with considerable certainty be placed in the first quarter of the sixteenth century or at the very end of the preceding (Plates X and XL).

The pillars have high square bases, and are themselves square to about half their total height, above which the corners are chamfered off, making the upper portions octagonal. All the seventy free standing pillars and twenty-eight attached to the walls as pilasters are very plain,—except eight that must apparently have been taken from some Hindû or Jaina temple. The minarets are slender, 25 feet high, in three storeys, and with scarcely any carving upon them except the continuations of the three string-courses of the end walls: like those on the Râṇi Siparî Mosque, they are not minarets in the proper sense, being solid pinnacles without any stair for the mu'azzin to ascend. In mosques of this type he could only have called the azân from the corner of the mosque, and in the smaller masjids this was usually done by the Imâm or leader of the prayers.

The *Miḥrabs* are of three styles: those at the ends unusually plain—with little more than moulding ornament; the intermediate two are considerably richer; and the chief or central one—of a peculiar pattern, unlike those in other masjids—is very richly carved. The last is the only one having a buttress behind it, on the back of the structure (see Plate XL).

The pavement—judging from what little remains near the north end—seems to have been of marble, but it has nearly all been removed.

In the back wall are two windows, the perforated work of which is rapidly disappearing; and in each end is a projecting balcony window supported on carved brackets.

Opposite to the masjid on the other side of the *ḥauẓ* or cistern is a Rauẓa of the general form, the dome being supported on twelve well-carved pillars and richly carved inside. It is entirely neglected.



FAṬHI MASJID, AHMADABAD.

The area belonging to this masjid is 2231 square yards, but a large portion of the ground has been encroached upon, and the small space that is left to it is used by carpenters who work there and have done much damage. The premises have been for long greatly neglected and are kept in a dirty condition. The well originally belonging to this mosque, which now goes by the name of Sulṭân Aḥmad's well, is some sixty yards away, near the city wall and beyond the present limits of the area.[1]

Îsanpur Gumti Mosque.

Other three mosques of similar style and probably of about the same period may be here noticed. The first is at Îsanpur, a village about three miles south from the Astoḍiyâ gate of the city, or nearly a mile and half beyond Shâh 'Âlam, and almost two and a half miles N.N.E. from Baṭuvâ. The road to it from Shâh 'Âlam skirts the east side of what was the original embankment of the great Handôlâ tank. The village is now held as an Inâm belonging to the head of the Shâh 'Âlam establishment.

This Îsanpur mosque is a small deserted one that seems to have no distinctive appellation, though sometimes called the Gumti mosque. It is situated close by the Jeṭhâbhâî Jivanlâl Mulji wâv or step-well.

It is open in front, like the preceding, the façade having four pairs of coupled pillars in front, with other four single pillars along the middle of the floor (see Plate XLI). These support the roof of two rows of three domes each with two flat-roofed spaces between.

Inside are three *qiblas*, originally carved in the richest style, though now much defaced, and the dedicatory inscription slab torn from its place over the central one. In plan, two of these *miḥrâbs* are nearly semicircular and the central one is oblong. The usual ornamented buttresses on the outside wall at the back are wanting—their places being only indicated on the base.

In each of the end walls is an arched door and a window, and in the back wall are two windows—most of the stone lattice-work that once filled them being now broken away. The pavement was being gradually carried off in 1885; and the north-west corner of the structure was also falling into disrepair.

The minarets are solid turrets, like the other examples of this class, but are carved more elaborately, and are of a different style from any others in Aḥmadâbâd—nearly every inch of their height has been overlaid with sculpture and mouldings to an extent that perhaps detracts from their elegance. They rise to a height of 27 feet, but the finials seem to be wanting, if not the upper portion also of the pinnacles.

Pâlḍi Kochrab Masjid.

Closely akin to the last in plan and style is a small but elegant mosque on the south of the little village of Pâlḍi Kochrab, across the river from Ahmadâbâd, and

[1] Crawley-Boevey, *Scheme*, App. p. xxxiv.

standing on Government Land.[1] It is locally known as the Râṇî's Masjid, but seems also to bear the name of Bâwâ 'Alishâh's, though it is not ascertained who the founder was, and the inscription slab having been carried off from over the central *qibla*, we have no means of learning its precise date (Plate XLII, fig. 1).

It is even more dilapidated than the last, only the basement storey of the south minaret is left, and one storey above the roof of the north one; the antefixa that ran along the façade over the eaves have been of very varied patterns, but are also largely gone. The interior is 37 feet long and 9 feet from the front of the pillars to the back wall. There are no pillars inside, only four in the front, and the corresponding pilasters; but these pillars are of very elegant proportions and have projecting brackets against the capitals in the front to support the projecting eaves (Plate XLII, 2).



5. Mosque at Paldi Kochrab from the South-west.

As in the Îsanpur mosque, there are three domes, one at each end and one in the middle, chastely carved inside, the two interspaces being flat-roofed. The three *qiblas* are very carefully finished, the central one being, as usual, the larger, though hardly differing in other details; the supporting buttresses behind these are also models of rich and beautiful carving. The illustration No. 5 shows the south end and back wall of the mosque, which has been quite recently repaired.

Of the north minaret, the two storeys of the original height that still remain show that they followed pretty closely the pattern of Râṇî Siparî's.[2] The balcony windows in the end and back walls, supported on carved brackets, are also very richly ornamented and increase the correspondence in details with the same mosque, and with Shâh Khub's. The two windows in the back wall were filled with perforated stonework, but the original was almost completely destroyed, and recently restored in the usual way. Altogether, when entire, this small mosque must have been one of the prettiest and most attractive in or near the city.

Bâwâ Faizullah's Mosque at Kochrab.

At Kochrab there is also another mosque and tomb, known as Bâwâ Faizullah's. They stand on a mound in an area of 9,800 square yards surrounded by a wall with an entrance on the east side. The Rauẓa is domed, and has four carved clerestorey

[1] In the *Revised List of Antiquarian Remains*, pp. 78-83, Nos. 101, 102, and 104, these interesting Mosques have been unfortunately classified as unnecessary to conserve. No mosque in Ahmadâbâd, on so small a scale as that at Kochrab, shows more elegant workmanship.

[2] See Part I, Plates x, cvii.

windows. Bâwâ Faiẓullah was a Sayyid of the family of the Imâm Shâh of Pirâna in the fifth or sixth generation, and was buried here with his wife. The tombs are of brick and lime and have a canopy over them. Connected with the Rauẓa is an open masjid without a roof; in front it has four plain arches and two low plain minarets. The Rauẓa is well cared for, whilst the masjid is neglected.[1]

Ibrâhîm Sayyid's Masjid.

The third masjid of the trabeate style to be noted here is that of Ibrâhim Sayyid or Shahid (martyr)[2] which, with the connected *rauza*, is at Kangalpuri, in the village area of Râjapur Hirpur, on the way from the Astoḍiyâ gate to Shâh 'Âlam and north-west from the Kânkariyâ Talâv (Plate XLII, 3). This mosque, in size, plan and detail, is an almost exact copy of the Shâh Khub masjid already described.[3] It is much dilapidated, but repairable. The minârs are solid and 32 feet high, in three storeys and almost perfect. The panels or niches in the minârs are filled with beautifully carved foliage, of which an example from the south side of the south minâr is represented in detail on Plate XLIV, fig. 1.

The open façade has six pillars, nearly equally spaced, and inside are other two rows of the same number—the total length being 68 feet inside by 31 feet deep; and the roof is covered by three rows of seven domes each. One of the beams in the roof having cracked, two supports of brick and mortar have been inserted. There are three *qiblas* in the back wall, of sandstone—which perhaps accounts for their still being left, though the inscription slab in the tympanum of the central *miḥrâb* has long since been removed. In the back wall were four windows—one of them behind the *mimbar*—but the lattice-work has disappeared from all of them, except in that next in the north end. In the end walls are carved balcony windows supported on brackets. The floor has been entirely denuded of its pavement.

The Rauẓa is plain, the dome resting on twelve pillars, but the pavement has been dug up and the *qabr* or tomb totally removed. To the north-east of the mosque, in the area where the faqir lives who claims to be the owner of the masjid, stands a brick tomb on a platform, well cared for, and under which Ibrâhîm Shahîd is said to have been buried. It is shaded by a canopy painted yellow, green and red, and the shrine is much venerated by the Musalman community. "Legend states that the position of the tomb changes by the length of one rice grain every year: and to have already moved some three yards from its original position."[4] Without such an indication we need have no difficulty, on architectural grounds, in ascribing the building to about the middle of the sixteenth century.

Graves in front of the mosque indicate that burials have taken place up to the very entrance.

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[1] J. F. Fernandez, in Appendix to Crawley-Boevey's *Scheme*, p. lxxii.

[2] Whilst *shahid* properly means a "witness" or "martyr," it is applied to any Muhammadan killed in battle or slain unjustly, and besides to any who die suddenly or of malignant disease, or in a foreign country or even on Thursday night.

[3] See Part I, pp. 82–83; and Plates lxviii and cv.

[4] J. F. Fernandez, in Crawley-Boevey's *Scheme*, App. p. lxxvii; also p. xiii.

CHAPTER IX.

ISANPUR MASJID AND RAUZA; SHAH 'ALIJI KAMDHANI'S, 'ALIF KHAN'S MASJIDS, &c.

PLATES XI, XXVIII, FIG. 3, XLIII, AND XLIX, FIGS. 1–3.

JUST outside the hamlet of Îsanpur is another mosque bearing the name of 'Imâd-ul-Mulk Malik 'Îsan. He was one of the great nobles in the court of Maḥmûd Baiqara and of Muẕaffar II, having the title of Nizâm al Mulk, and, as the *Mirât-i-Sikandarî* informs us, he built Îsanpur—"Between Baṭuvâ and Rasûlâbâd, which is one of the most beautiful suburbs of Ahmadâbâd," and the author further adds that "Shâh 'Âlam used to call it 'Blessed on both sides,' because it had Baṭuva to the south where is the tomb of the saint Quṯb al Kitâb, and Rasûlâbâd on the north, where was the house, and afterwards the tomb, of Shâh 'Âlam."[1] Here Malik 'Îsan built his dargâh and the accompanying fine masjid, planted groves of Mango and Râyana trees near it, and made a tank to the east of it.[2]

Whilst this mosque differs considerably in conception from the other Ahmadâbâd mosques, the general plan is a copy of that of the Jâmi' masjid, though on a smaller scale, and a comparison with that of Dastur Khân will suggest some analogy. The masjid is at the west end of an oblong court surrounded by a corridor with the tomb—as in the case of Sayyid 'Usman's, Malik Sârang's, and others—placed right in the middle of the court, in front of the mosque, and having its columns arranged in lines corresponding with those of the masjid (see Plates XI and XLIII).

The court, with its corridors and mosque, stands on a raised masonry platform 107½ feet from north to south by 138 feet from east to west, and has outside porches as at Dastur Khân's, at the entrances on the east and north sides, each approached by nine steps.

The Masjid occupies the west end of this area and is 59 feet in length over the end walls and 34 feet in depth, but has at each end a wing, standing back and extending to the limits of the platform, and each wing is covered by a dome, not so high, but of the same size as the central one on the mosque. The outward thrusts of these domes are met by pairs of coupled pillars on the north and south sides.

[1] Bayley, *Gujarât*, p. 237, writes 'Ainpûrah, and calls the founder Malik 'Ain, but this is certainly a mistake, probably due to a fault in the MS. used; for there can be no question that Îsanpur is meant. "The description of the beauties of 'Ainpûrah" is unfortunately omitted by Sir E. C. Bayley in his version. It is much to be regretted that we have not yet a complete version of so valuable a work as the *Mirât i-Ahmadi*, which would throw so much light upon the whole history of Gujarât.

[2] It is probable, though difficult to determine with certainty, that the "Malik 'Ain al Mulk," mentioned a little later in Bayley's extracts from the *Mirât-i-Sikandari* as Nizâm al Mulk and governor of Pattan about 1512, who was defeated by the Rajâ of Îdar, was the same person. If so, he was with Muẕaffar II during his invasion of Mâlwâ in 1513, and defeated the Mându troops who attacked him on his way from Nâlchâ. Bayley's *Gujarât*, pp. 249, 251–2.



ISANPUR MASJID, NEAR AHMADABAD.

The area in front of the mosque is nearly square and is surrounded on the three remaining sides by an open corridor or piazza 12 feet wide, with small domes and flat roofs over alternate spaces between the pillars. Entrance porches on the north and east sides lead into the corridors, which also run into the north and south wings of the mosque.

The enclosure within the corridors measures 84½ feet wide by 92½ feet in length, and in the centre of it stands the domed rauẓa or dargâh, 39 feet square, constructed on the usual plan, the roof being supported on two concentric squares of columns—the outer of twenty and the inner of twelve, so arranged that eight of the latter form a regular octagon, on which the central dome rests. Round it—at the outer corners and middle of each side—are eight small domes. And while the arrangement of the columns of the dargâh corresponds in their spacings with those of the mosque, the corridors on the north, east and south sides are also made to agree with those of the tomb.

Inside the dargâh there appear to have been two high *qabrs* or tombs, covered with marble, but they have been destroyed, and now there are at least seven graves under the roof of the *rauẓa*. The floor has also been torn up and carried off.

This masjid has a distinct architectural character of its own. It has no minarets or access to the roof for the *mu'azzin*, since, being a small and private or family mosque, the *azân*, or summons to prayer, would be given by the imâm or leader of the devotions, whoever he might be,—even a member of the family.

The façade is supported on six coupled pillars with shafts about 15½ inches square—the two spaces at the ends and that in the middle being each 7 feet wide, and the intermediate ones 4 feet 4 inches. These three openings have pointed arches rising higher in the façade than the side wings, which are trabeate. The central arch is cusped, and the pillars on each side of it are carried up in front of the wall.

Behind the façade a passage 7 feet wide runs the length of the mosque, opening through arched doorways at each end into the corners of the court. In the middle of the mosque, as usual, is a domed area 18 feet square: the pillars round it are square to about half their height, with sections of eight and sixteen sides, then round to the capitals, which are more like the Hindû type than the usual Muhammadan. Over the architrave upon these, is a triforium filled in with large panels of geometrical trellis stone-work. This rises to about 18 feet from the floor, where the corners are cut off and the area is covered by the large dome which is carefully carved inside with a neat pendant from its apex. On the flanks of this only the central squares on each side rise to the same height and are covered by smaller domes, whilst a third small dome covers the middle space immediately behind the façade. The rest of the mosque roof is flat (Plates XI, XLIII).

Inside were once three very ornate *qiblas* or *miḥrâbs*—in line with the three domes—but the central and finest one, which most probably had a historic inscription over it, has been torn out and removed for the sake of the marble.

There are four windows of perforated stone in the back wall and three in each

end looking into the domed areas that flank the mosque. Twenty years ago most of these windows were in fair preservation.

In this whole structure there is a unity and compactness of design and an adaptation to its proper purpose as a private chapel that rank it with the best of the Muhammadan remains in Gujarât. It is not so elaborately carved as Muḥâfiẓ Khân's in the city, but the façade is elegant in the tasteful application of the ornament to its structural features. It belongs, as we may confidently assign it, to the first quarter of the sixteenth century.

It is much to be regretted that it has been hitherto so utterly neglected. The flooring has been largely torn up and destroyed for the sake of the slabs: much of the coping of the façade is gone: and the whole area is overgrown with weeds.

The tank mentioned by the chronicler is in front of the east entrance, but is now quite dry.

Shâh 'Alîjî Kâmdhanî's Masjid and Rauẓa.

In Râyakhâd-Rohilawâḍ ward are three sites of which a word may be said in passing. They are to the west of the street leading south from Kâmashâh's chakla to the Jamâlpur ward.

Nearest to the road is Shâh 'Alîjî Kâmdhanî's masjid and *rauẓa*. The *rauẓa* is of stone, standing on a square basement, and its walls are pierced with rows of stone windows—the beauty of which is now for the most part hidden under a thick coat of whitewash. Inside, under the dome, is the tomb of Shâh 'Alîji Kâmdhanî, who was a grandson of Sayyid 'Abdur-rahîm, a descendant of Sayyid Aḥmad Kabîr, whose *'urs* falls on the 14th of Shawwâl. He died on 14th Jumâdâ'l awwal, 973—(Friday, 7th December 1565). The ground all round is studded with graves, and the area must at first have been very extensive.

In the City Survey of 1824 the area belonging to this mosque and tomb is stated at 23,262 square yards or nearly five acres: it is now limited to 627 square yards—nearly 4000 having been taken possession of and since claimed as private property, whilst over 9500 were declared liable to summary settlement, and other portions taken up for roads. The mosque now attached is quite a recent structure, to the west, and of no pretensions whatever. In front is a small ḥauẓ for water.

'Alîf Khân or Bâbî Masjid and Tomb.

To the west of this, at a distance of about 60 yards, is Alîf Khân's masjid, also known as Bâbî's masjid, and between the two still stand the remains of two arched gateways of stone. It was a stone mosque; but its roof and all the pillars except one have been removed: only the walls and minarets remain.[1]

[1] I learn from Rev. G. P. Taylor of Ahmadâbâd, that the tomb between this and Shâh 'Alîji Kâmdhanî's masjid, to the East, is known as 'Alîf Khân's tomb.

In the back wall are three *qiblas* each with an inscription over it, that upon the south *mihrâb* ending with the words—"the year nine hundred and sixty" or A.D. 1553, and that over the north one indicating that it was completed in the reign of Aḥmad Shâh [II], cousin of Maḥmûd Shâh [III], son of Laṭif Shâh, the brother of Bahâdur Shâh, &c.[1] Of course we know that Aḥmad Shâh [II] was not of the blood royal, but was placed on the throne as a son of Aḥmad Khân, a brother of Maḥmûd Shâh [III], who had been Governor of Aḥmadâbâd. He began to reign in 1554, apparently before the mosque was completed.

The *miḥrâbs* are plain but neat: one is represented on Plate XLIX, figs. 1–3; and the minarets, though with numerous mouldings on the lower storey, or up to the level of the roof, are simply slender round pillars 15½ feet in height with two cinctures round their shafts and a moulded finial. One is represented on Plate XXVIII, fig. 3.

Between this mosque and Shâh 'Alîji Kâmdhani's and quite close to the latter, stands Alîf Khân's tomb. It is not enclosed and has partly crumbled away.

Shâh Ghaznî's Masjid.

To the south of the last and south-west of the other, at a distance of 120 yards, is an old enclosure measuring 3380 square yards which sometimes goes by the name of the masjid of Shâh Ghaznî and contained the tombs of Shâh 'Alî, Izat Khân, and Shâh Ghaznî. The mosque has entirely disappeared, but the Tâṅka and the gateway of the enclosure remain; the Rauẓa is a ruin, but the tomb is left. There is here also Lâdle Pîr's rauẓa of brick in pretty fair condition. The ground is largely covered with graves.[2]

[1] *Lists of Antiq. Rem.* pp. 251 and 252; or *Revised Lists*, pp. 297, 298.

[2] Conf. J. F. Fernandez, in Appendix to Crawley Boevey's *Scheme*, p. xlix.

CHAPTER X.

QUṬB AL AULIYA SHAIKH ḤASAN MUḤAMMAD CHISHṬI'S MASJID IN SHAHPUR, AND BABA LULUI'S MASJID IN BEHRAMPUR.

PLATES XLIV–XLVIII, AND LIV, LV.

THE mosque of Quṭb al Auliya Shaikh Ḥasan Muḥammad Chishṭi is in the north of the city, within about a hundred and eighty yards of the Shâhpûr gate. It is the "Shâhpûr Mosque" of Hope, and must not be confounded with one standing a little to the north-west of it, which, in the City Survey, is styled "the Shâhpur mosque." This is owned by the descendants of Shaikh Ḥasan Muḥammad Chishṭi, for whom it was built and whose descendants are the hereditary Qâẓîs of the Shâhpur division of the city.

Over the central *miḥrâb* is a short inscription written by Dost Muḥammad Sakhar, whose name is engraved on the intersection of the fillets that separate the lines vertically and horizontally by a cross.

It states that "the pole (*quṭb*) of the age—Shaikh Ḥasan—built this masjid, that in it pious people might pray for the Shaikh. When he erected this noble edifice, the date of it according to Fidâ was *bnai shaikh*." This *abjad* stands for A.H. 973, corresponding to 1565–66. It may have been begun in A.H. 964, as a Persian manuscript assigns its erection to that date.

Since Shaikh Muḥammad Chishṭi died in 1574, at the age 59, and Akbar had invaded and subdued Gujarât only two years previously, it was probably owing, partly at least, to the disturbed state of the country previous to that event, that the construction was arrested and the minarets raised no higher than the end walls of the mosque; or, want of means may have stopped the work.

His son became Qâẓi of this section of Ahmadâbâd, and the office has since been hereditary in his family. The present Qâẓî has the dignity of *Pîrzâda* or spiritual guide to several nobles in the Haidarâbâd and Baroda territories, but he does not appear to be in easy circumstances, and does nothing for the upkeep of the mosque. The area adjoining it has been occupied by private houses, and what is now assigned to the mosque in the City Survey is only 1881 square yards; within this is also the shrine of Rashid Miyâṅ Pîr, for which the Mâmlatdâr's treasury makes a cash allowance of two rupees per annum.[1]

The interior dimensions of this masjid are 59 feet in length by 38 feet deep; and to plan the arrangement of the columns for such an area, a square of twelve columns was formed in the centre, 19 feet 4 inches across inside the shafts,—the middle pair on the east side being 8 feet 8 inches between centres and the others 6 feet between centres. This fixes the lines of the pillars longitudinally: and transversely; aisles 6½ feet wide flank each side of the central square and run along

[1] Crawley-Boevey, *Scheme*, &c., p. 23.

the front, back, and end walls of the mosque, leaving the second from the end 7 feet 3 inches wide, or the same as the central cross aisle. The twelve pillars of the central square are arranged in the usual way, so that by the lintels it is readily converted into a regular octagon to support the dome (Plate XLVI). Including the twenty pilasters against the walls, there are fifty-six shafts in all. The close resemblance of this plan to that of Bâbâ Lului's (Plate LV, fig. 1) will be at once remarked.

The pillars of the façade support nine Saracenic arches; and over the five central ones—crossing the whole depth of the building—is a second storey, consisting of an outer verandah, within which are the upper tier of pillars supporting the dome. The interspaces between these are filled with a rough sort of lattice-work—perhaps meant originally as a temporary expedient. This upper verandah has a screen richly carved on the front (Plate XLV) and providing a seat on the inner side; but the sloping back-rest upon it has either fallen away or had never been fixed. Over the central entrance this screen was broken by a small balcony projecting on carved brackets. The frieze or screen with its balcony contributes largely to render the façade at once simple and chaste, whilst, when complete, it must have been of great elegance. It is, as remarked by Mr. Fergusson, a very happy attempt to combine for mosque purposes, the pillared style with a certain amount of arcuation.

The minarets, so far as executed, are exuberantly rich in their carvings: in this respect, indeed, they are among the most elaborate in Gujarât, and the traceries of the niches have attracted much attention, as surpassing almost all others. They are frequently copied in wood for articles of richly carved blackwood furniture, and formed the first models for an industry in this way almost special to the city.

A few of these niches are illustrated in the plates. Plate XLVII, fig. 2 represents the lower niche on the front of the south minaret, and fig. 4 the niche above on the same face. Often the upper niches in the minarets are much smaller than the lower ones; but in this mosque they are of the same size. Fig. 1 represents the lower niche on the north side of the south minâr, and fig. 3 the lower panel on the face of the north minâr, whilst on Plate XLVIII, fig. 5 and fig. 7 are drawings of the lower and upper niches respectively on the south side of the north minâr; and figs. 6 and 8 are two others also from the same minâr. All the other niches would have been equally deserving of representation had the limits of this work permitted. And what still remains of the perforated lattice-work in the windows as well as the *miḥrâbs* is artistically worthy of representation.

In the north and south walls are balcony windows similar to those in Muẓaffar Khân's, Râṇi Sipari's, and other mosques. These are always quite open to the light. And in the back wall are four lattice windows, with three richly carved *miḥrâbs*—very shallow—and backed on the outside by richly carved buttresses.

Bâbâ Lului's Masjid.

This once fine mosque is in the village lands of Behrâmpur, about a mile south-south-west from the city. From certain resemblances to the mosque of Qâẓi Ḥasan Muḥammad Chishṭi in the Shâhpur quarter of the city, it has been assumed that it

belongs to about the same date. But, whilst the Shâhpur Masjid has manifestly controlled the design, this one might possibly belong to a later period. This is suggested by the minor details more than by the general style, and if the central dome—now without finial—is deficient in dignity for its situation, the harmony between the centre and wings renders it on the whole a more pleasing structure than the Shâhpur mosque. The want of the whole of the upper portions of the minarets detracts most seriously from the effectiveness of the design: whether they were ever built is long since forgotten.

Bâbâ Lului or Laulvî, also called Bâbâ Muḥammad Jâ'far, is said to have been a pearl-merchant of the seventeenth century; but if he is to be reckoned among the "twelve Bâbâs" commemorated by the Gujarât Musalmans, it seems not improbable that he may have lived at an earlier date, during the second half of the sixteenth century, or as a contemporary of Shaikh Ḥasan Muḥammad Chishtî.

An area of nearly three and a quarter acres belongs to the mosque and tomb, and is reckoned as government waste land, whilst the sum of three rupees is paid to a Muhammadan for lighting on proper occasions. His *'urs* or anniversary falls on the 2nd Muharram.

The building was damaged by the great flood of 1875, but at a much earlier date brick walls were built at the north and south sides of the court cutting off the larger portions of the minarets which at first must have stood entirely within the court, and this very seriously spoils their appearance: it would be of great advantage if these could be removed four yards or so beyond the minarets. The original entrance, now inaccessible, was by a domed pavilion on four pillars.

The masjid measures inside 69 feet in length and 37 feet deep from the front of the flooring, and is arcuate in the open façade but trabeate in the interior and has one large central dome, with three smaller ones across near each end. There are nine Saracenic arches in the front—three of them opposite the *miḥrâbs* being 7 feet 1 inch wide, while the two on each side the central arch are 4 feet 6 inches, the other four being each 6 feet 7 inches between pillars. To correspond with this arrangement the front and back of the longitudinal isles are made 6 feet 7 inches wide, the central one 7 feet 1 inch, and the two intermediate each 6 feet 4 inches (Plate LV, fig. 1).

The twelve pillars of the central area support others of shorter height, on which the principal dome is raised. There is here no arrangement for the usual covered gallery, and whilst the light thrown into the interior would be more than in the older form of construction, this arrangement would not protect the interior so well from rain when accompanied by wind; for at the sides the outward projection of the drip-stone of the upper roof over the face of the architrave round the octagon upon the pillars is only about 3½ feet. The corners are sheltered by the extension of the roof to cover the square; and a flat stone bench runs round the four sides of this square formed by the upper pillars (Plates LIV and LVI).

One of the corner lintels having cracked about forty years ago, it was supported by the insertion of a heavy stone arch (Plate LIV), and the like expedient was adopted in the corners of the large square below.

The four small windows in the back wall were filled in with carved stone lattice-work, and in each end is a neat balcony window supported on carved brackets.

The three *qiblas* are of marble and tastefully carved, the pediments over them varying somewhat in minor details from the forms of earlier date. Outside, behind them, are buttresses, richly moulded as usual.

The mimbar or pulpit is of the high pattern rising by a stair 7 feet 9 inches from the floor, but is of brick and lime.

The minarets project about 10 feet in front of the masjid and stand on bases 14 feet square. The recessed corners are strongly marked, and the mouldings and florid work in the niches upon them are in the style of, and seem to have been copied from, the Shâhpur Qâẓi's mosque, and are wrought with the same elaborate detail distinctive of the latter. On Plate LV, fig. 2, is given a drawing of one of the niches from the north minaret. The stairs enter the end walls and turn into the bodies of the minârs, which, however, are cut off at the level of the roof.

The Rauẓa stands to the south-east of the mosque, but is quite a low domed building with one entrance, and otherwise dark. The principal tomb is of stone, with others beside it. On a loose slab within it is an inscription which, after the invocation, enumerates the names of Muḥammad, 'Alî, Fâṭimah, Ḥusain and Ḥasan, and adds the chronogram:—"The year 1117 (A.D. 1705). Mother of Muḥammad Ja'far, son of Sayyid Muḥammad 'Alî, son of Sayyid Maḥmûd,—Sâdât Bâiah, a native of Kitûrâh."

CHAPTER XI.

MOSQUE OF MUḤAMMAD GHAUS̤ GWALIARI; AND TOMB OF ABU TURAB.

PLATES XII, XLIX, FIGS. 4 AND 5, L, AND LI.

SHAIKH Muḥammad Ghaus̤-al-'Alam—properly Hâji Hamîd-ad-dîn of Gwâliâr, was a notable Indian Pîr or Musalman saint, who, after long practice of asceticism, in which he acquired much renown as a prophet, went to Gwâliâr, where he obtained an estate as jâgir yielding him a million *ṭaṅkas*.[1] He was the *murshid* or preceptor of Wajîh-ad-dîn 'Alwî of Gujarât.[2] He was the son of Kiyam-ad-dîn, who was buried at Kunbra in Ghâzipur, and grandson of Mu'in-ad-dîn Qattâl. He died at Agra 14th Sept. 1562, and was buried at Gwâliâr, where a splendid mausoleum was erected to his memory. Ghaus̤-al-'Alam was the author of the *Gulzâr-abrâr* which contains the lives of all the Sûfî Shaikhs of India with the places of their burial, &c.; he wrote also the *Jawâhir al-Khamsa* and other works.

In the survey of 1824 this mosque is called the Daulatkhâna masjid, but it is generally known as the Ektoda or one-turret masjid. It is in the Sâraṅgpur quarter on the Daulatkhâna street and about 330 yards to the south of Malik Sârang's mosque. Eighty years ago an area of 10,560 square yards, or two acres and 32 perches, belonged to it, but of this only half is now acknowledged as *waqf* or religious property, of which the mosque and rauẓa occupy 2857 square yards. The ground up to the *sen* is now taken up by huts of cotton-printers who carry on their trade in the area. On the west end and up to the back wall are several private houses.

It does not belong to the local style of Ahmadâbâd, and was certainly never planned by a Gujarât architect. It looks like a bad copy of the Jaunpur mosques, and, though originally not wanting in a certain amount of grandeur, it is painfully deficient in elegance.

But no building at Ahmadâbâd has lost more of its character at the hands of the local Public Works Engineers than this. Till about twenty-five years ago it had a great propylon, quite 48 feet in height by 43 feet wide, with a recessed arch in it about 38 feet high. This had survived the shock of the earthquake of 1819, but the front over the great arch had become dilapidated, and the whole was taken

[1] The value of the *ṭaṅka* is very uncertain. If the rupee was equal to 40 dâms and 5 *ṭaṅkas* went to the dâm, then the jâgir yielded Rs. 50,000 per annum. Thomas, *Pathan Kings of Delhi*, pp. 49n., 223f.; Blochman, *Âin-i-Akbari*, vol. I, p. 16n.

[2] His adventures were written in 946 A.H. by Sayyid Faẓl-ullah in his *Munâkib Ghauṣia:* and biographies are given in the *Maâsir* of Badâoni, and the *Khazînatulla'ṣfiâ*. Blochman, *Âin*, vol. I, pp. 457–8.



MOSQUE OF MUHAMMAD GHAUS, AHMADABAD.

down to nearly the level of the roof, at a cost of 1160 rupees inclusive of some repairs at the south corner and pointing the front. This entirely changed the appearance of the façade—depriving it of all dignity. The illustration No. 6 from Colonel Bigg's photograph, taken about 1865, will give the reader some idea of its appearance at that time. The jambs of it were divided by carved string-courses into nine divisions—all, except the lowest, with a small arched recess in each, and the whole crowned by a line of antefixa. If we compare this with the façade of the Lâl-darwâza mosque at Jaunpur[1] we cannot fail to trace the resemblance. The triple entry within the arch is the same; but at Jaunpur the propylon served the purpose of the minaret for the mu'azzin. Here a solid minâr is placed at the north end of the façade 82 feet high, octagonal above, but with the Hindû base of many recessed angles, and continued up to the level of the roof, where it becomes octagonal and is broken by five small balconies supported on brackets 8½ to 9 feet above one another. The faces of the shaft are also ornamented with small arched recesses in two rows for each storey. This is entirely different from any other minarets at Ahmadâbâd, and has no counterpart at Jaunpur. At the south end of the façade an octagonal minaret, with quite a plain base, rises one storey above the roof; though it was probably intended to raise it to the same height as the other, it had perhaps never been carried farther (Plates XII and LI). In this is the access to the roof, the entrance to the stair being in the south wall, in which also are two small closets about 2 feet by 5 feet 9 inches each. In the north wall are three somewhat larger chambers, measuring 4½ feet by 11 feet (Plate XLIX, 4). Such an arrangement is quite unusual in a mosque. The pillars and lower portions of the walls have now been whitewashed.



6. UPPER FAÇADE OF THE MOSQUE OF MUHAMMAD GHAUS BEFORE 1880.

Besides the three entries under the propylon, there are also three others in each wing, all arched with massive piers. The interior area is divided into squares by two rows of six pillars each, with corresponding pilasters, and, as in the mosque

[1] Fergusson, *Ind. and Eastn. Archit.* p. 523; *Shârqi Archit. of Jaunpur*, Plate xxix, also the Jâmi' masjid, Plate xliii.

at Shâh 'Âlam, the whole are connected by groined arches with carved pendentives supporting the almost flat domes of the roof (Plates L and LI).

"The mode in which these pendentives are brought up to receive the circular dome," Mr. Fergusson has remarked, "is quite as happy as any of the constructive experiments of the Gothic architects, and more elegant in execution. The Byzantine architects never accomplished this—their peculiar experiment—so successfully."

There are three narrow *qiblas* in the back wall with but little carved work, and the pediments of which differ considerably from the usual style (Plate LI). Outside, behind them on the back wall, are the usual buttresses with numerous horizontal mouldings.

To the north of the mosque is an open space with a *rauza* in which is said to have been buried two of the sons and a wife of Muḥammad Ghauṣ, but this has been rented for a shop, the doorways and windows having been filled up with brick and clay; and of the three graves inside one has been robbed of its marble wainscotting. Sayyid Muẓaffar, another son, was buried in the graveyard to the south. The present holders claim to be descendants of a daughter of Muḥammad Ghauṣ.

Tomb of Abû Turâb.

Plate XLIX, fig. 5.

Abû Turâb, a Salâmi Sayyid of Shirâz, was the grandson of Mir Ghyâs-ad-dîn, who came to Gujarât during the reign of Quṭb-ad-din (1451–1459), but returned again to Persia. During the reign of Shâh Ismâ'il i Ṣafawi, however, political disturbances obliged him again to seek refuge in Gujarât, where he arrived in the reign of Maḥmûd Baiqara and settled with his son Kamal-ad-dîn at Châmpanir. There he became a teacher and writer of school books. Kamâl-ad-dîn was also renowned for his learning, and his son Mir Abû Turâb was a man of note When the Emperor Akbar invaded Gujarât he sent Shâh Fakhr-ad-dîn and Hakîm 'Ain-al-Mulk to him and I'tmâd Khân. On the way they met Abû Turâb, who was thus the first to pay his respects to the emperor, and was subsequently distinguished for his fidelity to his new master.[1] He prevented I'tmâd Khân from joining the rebel Ikhtiyâr-al-Mulk and was afterwards sent by the emperor to Makkah as Mir Hajj in command of numerous nobles, among whom was I'tmâd Khân and a large party of begams. On his return, A.H. 987, he brought with him a large stone, which formed an elephant load, bearing the impress of the footprints of the prophet[2], which was received with great éclât, though Akbar is said to have looked on the whole as a pious farce but graciously

[1] Beale's *Biog. Dictionary*, s.v. Abû Turâb; Blochmann, *Âin i Akbari*, p. 506.

[2] Blochmann adds: The stone was said to be the same which Sayyid Jalâl i Bukhâri in the time of Sulṭân Firuz had brought to Dehli. This seems to be a mistake, though the stones may have been alike. To the east of Dehli is a tomb known as Qadam Sharif, erected by Sulṭân Firûz in 1375 for his eldest son Fa'h Khân, over the grave in which was placed a marble slab bearing the *qadam-i-rasûl*, said to have been sent by the Khalifah of Baghdâd: but as the Khalifat of Baghdâd finally ceased in A.D. 1258, this cannot have been the case, and the stone probably came direct from Makkah, and was that brought by Makhdum Jahânián Jalâl-i-Bukhârî. See *ante*, p. 20; Carr Stephen's *Archæology of Delhi*, p. 147. The date or *târikh* of Abû Turâb's return is *khair ul aqdâm*, A.H 987, or "the best of the foot-prints."—'*Âin-i-Akbari*, vol. I, p. 507.

allowed Abû Turâb to keep it in his own house. It is reported to have been afterwards placed over his tomb to the south of Ahmadâbâd, where for many years it became an object of pilgrimage. It was removed, it is said, by a Nawâb to Khambay.

When I'tmâd Khân Gujarâti was appointed viceroy of Gujarât in 1583, Abû Turâb followed him as *Amîn* of the Ṣûbah, and was accompanied by his sons, Mir Muhibbullah and Mîr Sharaf-ad-dîn; his third son, Mîr Gadâî, though he held a *manṣab* and in 1601 served in the Dakhan, "adopted the saintly mode of life which his ancestors had followed."[1]

Abû Turâb died in 1597 (A.H. 1005), and was buried in the tomb he had erected to the south of the city within the limits of Berhampur village, a little to the east-south-east of Bâbâ Lului's mosque. It stands on a platform 41 feet square, and consists of an outer enclosure of twenty pillars, being six on each face, forming the piers of the structural arches supporting the roof (illustration No. 7). On the south side are two



7. Tomb of Abu Turâb.

advanced pillars at the entrance, and inside the verandah, which is partly flat-roofed and partly covered by eight small domes, is another square of twelve piers or pillars, also connected by arches, which support a deep architrave over which is a sort of clerestorey—once filled with stone tracery between the pillars under the principal dome. When complete, it presented the peculiar phases of the art in its most pleasing form, being of

[1] Blochmann's *Âin-i-Akbari*, p. 507.

one uniform style throughout. It is still strictly in the Ahmadâbâd style, though by the period when it was built the columns had entirely passed away to give place to piers supporting the arch which here pervades every part.

This tomb, however, is a more pleasing example of it than the Shâhpur mosque of Ḥusain Muḥammad Chishṭî or Bâbâ Lului's, because it is of one uniform style throughout. No minarets, in quasi-Hindû style, contrast with its plainness and disturb the harmony of design. Three larger and two smaller arches on each face point to the existence of the central octagon dome and relieve the sides from monotony without disturbing the symmetry of the whole.[1] The detail is generally simple and effective, without the minute surface chasing that prevails so much on many of the mosques.

As in other tombs, the inner arches were here also originally filled with perforated stone-work, but all except one screen had disappeared by 1888. The inside of the dome itself is plain; the pavement of the floor had also been torn up, and the central tomb had been shorn of its marble covering and is now in decay. There has been a grave on each side of the central one, and there are other two in the verandah (Plate XLIX, fig. 5).

The Masjid which stood to the north-west of the Rauẓa was of brick, but is now a complete ruin. The place is locally known as the Kâchnî masjid. The area of the ground is about an acre and four perches.

This tomb, though deserving of conservation, has been hitherto much neglected.

[1] Hope and Fergusson, *Ahmedabad*, p. 92.

CHAPTER XII.

TOMB OF WAJIH-AD-DIN; 'ALI KHAN'S OR CHHOTA IDRUS MOSQUE AND SHAH 'ALI RAZZAK'S RAUẒA.

PLATES XLIV, 3, 4, LII, LIX.

SHAIKH WAJÎH-AD-DÎN was a disciple of Shaikh Muḥammad Ghauṣ Gwâliâri, and had considerable renown as a scholar, being the author of several works. His poetical or literary name was 'Alwî, and he was regarded as a pîr or saint. He died on 20th November 1589, and was buried here in the Khânpur ward, about 150 yards north of the walls of the Bhadr and little more from the city wall.[1]

The Rauẓa and Masjid stand in the middle of a large walled enclosure and are attributed to Amir Sa'âdat Khân and Shaikh Farid-i-Bukhârî the son of Sayyid Aḥmad-i-Bukhâri, who was the eleventh viceroy of Gujarât, had the title of Sayyid Murtaẓâ Khân, and ruled 1606 to 1609.[2]

The buildings may have been begun early in the Emperor Jahângîr's reign by Sa'âdat Khân in 1602, but Sayyid Murtaẓâ Khân gets the credit of having adorned a *maḥalla* in Ahmadâbâd to which the name Bukhârâ was applied, and of having built this masjid and tomb of Wajih-ad-dîn Shaikh, as also of repairing the fort at Kaḍi.

The dargâh (Plate LII) measures about 30½ feet by 58½ inside, having two rows of five pillars each along the floor. The tomb of the pîr occupies the central space of the west half of the structure, under the principal dome, whilst four squares in the south-east are occupied by nine graves, said to be of the pîr's relatives: two of them are of marble.

The principal tomb is of marble, as is also the pavement in the half of the area in which it is, whilst the rest is laid with square bricks. The pillars are 10 feet 4 inches high. Of the eighteen square roof areas formed by the lintels, thirteen are covered by small low domes: over the pîr's grave is a tower with a square base having windows on each side and changing to round, surmounted by a dome, the lower portion of which projects beyond its circular support; also the four areas entered by the side doors are covered by truncated pyramidal roofs rising but little outside above the level of the crenellation on the wall heads. It has two doors in each side and one in each end: these are square headed and are approached by steps from the level of the court; but there are four other openings in each side and two in each

[1] Mr. Hope ascribes this tomb to the time of Aurangzib (*Ahmedabad*, p. 64), but this is quite a mistake. The *Ahmedabad Gazetteer*, p. 278 n., places the death of Wajih-ad-din in A.H. 988 by mistake for 998.—Blochmann, *Âin*, vol. I, p. 538.

[2] He was a man of the greatest liberality, and died at Pathânkôṭ in A.H. 1025 (A.D. 1616), but was buried at Dehli.—Blochmann, *Âin-i-Akbari*, p. 415.

end with cusped arches, and though they come down to the floor of the dargâh, they may be regarded as windows closed with wooden shutters.

'Alî Khân's or Chhota Idrûs Masjid and Shâh Ali Razzâk's Rauẓa.

Nearly opposite the Civil Hospital in Jhaverîwâḍâ, in the centre of the city, about 400 yards north from the Jâmi' masjid and on the east side of the Ghî Kânthâ, stood the fine mosque known eighty years ago as 'Ali Khân Qâẓi's, but later styled the Qâẓi's, Nânhâ Idrûs, or Chhota Idrûs Masjid; properly the two rauẓas close by, are of Nânhâ Idrûs and Shâh 'Ali Razzâk. The mosque was built by Qâẓi Âbu'l Farah Khân during the reign of 'Âlamgir (1658–1707).

Formerly this mosque was a very fine one with considerable architectural merits, but some twenty-five or thirty years ago the northern half of it was pulled down by Ḥusain-ad-din, the Qâẓi of Aḥmadâbâd, and the materials sold, probably for his own private advantage. On the ground thus cleared, and upon the large area in front, in despite of all sacred law, he erected a range of shops and small houses or huts, of which he and his successors drew the rents.

In 1824 the area belonging to this establishment was 13,756 square yards—or close upon 3 acres; now it is only about two-thirds of an acre—10,521 square yards having been alienated. The whole place is kept in a filthy condition.[1]

From what remains it appears that the mosque had originally three *qiblas*, and the roof, which was flat, was supported by pillars in three rows, one of them forming the façade, and all joined by arches (Plate LIX, 1). The depth of the building was 23 feet 4 inches, and it had two windows in the ends and four in the back wall with neatly carved buttresses behind the *miḥrâbs*. The only *miḥrâb* left is of sandstone with a good deal of carving. A tastefully sculptured panel is inserted in the south wall, and two others in the modern wall that confines it at the north end (Plate XLIV, 3, 4). The four pillars inside are square for the lower 4 feet with the upper sections octagonal.

In front of the masjid stands Shâh 'Ali's Rauẓa, supported by sixteen pillars, open on all sides and roofed by nine small domes all beautifully carved. The tomb must have been of marble, but it has quite disappeared and the place is filled with rubbish.

Farther off, and to the north-north-east, is another mausoleum which has been, and even still is, a beautiful tomb, known as the rauẓa of Nânhâ Idrûs, which stands on a base 40 feet square, having twenty pillars on the outer square and in the inner twelve, which support the large dome over the tomb (Plate LIX, 3).

This dome is slightly stilted, the drum or base rising 4 feet, and giving effect to the dome. It is carefully carved inside. The supporting pillars, 11 feet 5 inches in height, are connected by perforated stone-work with doors on the west and south sides (Plate LIX, figs. 2, 3); but the building is suffering from shameful neglect—

[1] J. F. Fernandez in Appendix to Crawley-Boevey's *Scheme*, pp. xxxvi and xxxvii.

several of the perforated panels have been broken and carried off; the floor has been torn up; and the stone tomb in the centre has been ruined.

The entrance gate, originally of elaborate workmanship, is completely dilapidated.[1]

Mosque and Tomb of Nawâb Sardâr Khân.

Plates LX, and LXI.

In 1659, when the unfortunate Dârâ Shikoh had been defeated by his younger brother Aurangzîb and fled to Ahmadâbâd, where Sayyid Aḥmad was deputy viceroy for Shâh Nawâz Khân Ṣafâvi, Aurangzîb's father-in-law, we find Nawâb Sardâr Khân had imprisoned Sayyid Aḥmad and closed the gates in face of the prince. For this he was thanked by the usurping Emperor. Four years later he was made governor of Bharoch, and a little later governor of Soraṭh, to which in 1666 Nawânagar was also added: in 1670 he was sent to Îdar, and in 1685 he died at Thatta in Sindh, to which he had been appointed governor. His tomb, with the accompanying mosque, was doubtless begun when he was at Ahmadâbâd or before 1664, though it may have been completed whilst he ruled Soraṭh or Îdar, or at latest by 1683.

The masjid and tomb stand a little to the east of the Jamâlpur road, behind Muḥammad 'Alî Sâheb's masjid, about 360 yards north of Haibat Khân's, and occupy a space of one acre enclosed by high walls, to which there is an imposing gateway.

Neither structure is large, but they attract attention as being of quite a different style of architecture from any in Ahmadâbâd, and the crescents on the domes and minarets may indicate that Sardâr Khân, like 'Âlam Khân and other viceroys, had come from Persia. The mosque is but small, is built of brick, stands on a brick platform, has one *qibla* of stone carefully plastered, and has three pointed arches in the façade. The minarets are of four storeys, the lower ones octagonal and the uppermost circular; but they are solid turrets without any staircases to the roof. There are balcony windows in the ends, and the floor seems to have been at one time paved with marble. The roof is surmounted by three domes that taper upwards and seem to be imitations of what is met with in Persian Saracenic architecture. The whole has been beautifully finished with that perfectly smooth white plaster so often seen in India.

The rauẓa is inside a separate court with large gates, and stands on a raised brick platform: it is in the same style as the mosque and on the usual plan of two concentric squares, the outer of twenty pillars enclosing the verandah and the inner of twelve surrounding the tomb. It is roofed by one large pear-shaped dome terminating in a brass crescent and star, very much like the Brâhman *triśula*; over the verandah there are eight smaller domes of the same pattern round the central one. The two spaces at each corner of the verandah and the sides of the inner chamber are filled with perforated stone panels in varied geometrical patterns and

[1] *Ut sup.* p. xxxvii.

of exceptional beauty. The floor is of white and yellow marble, much in the character of that of Nawâb Shujâ'at Khân's mosque. It contains three tombs, two of which were in good condition fifteen years ago, with the marble coverings complete, but the third seemed to have been despoiled of its ornamental slabs.

This tomb enclosure is entirely overgrown with trees and bushes and has been utterly neglected. The area in front of the mosque is used by silk-weavers for the preparation of warps for looms, and the rent from this is 20 rupees per annum. The south walls of both enclosures have been built against by private dwellings.[1]

[1] J. F. Fernandez in Appendix to Crawley-Boevey's *Scheme*, pp. xxxix and xxxixa.

CHAPTER XIII.

SHAH-I-BAGH AND Â'ZIM KHAN'S PALACE, NOW THE JAIL.

PLATES LIII, LVII, AND LVIII.

ABOUT a mile and a half north from the Dehli gate of the city and a very little beyond Miyâñ Khân Chishṭi's masjid, stands the Royal Garden Palace or Shâh-i-Bâgh, built on the left bank of the Sâbhramati, by Prince Mirzâ Khurram, afterwards Shâh Jahân when viceroy of Gujarât in 1616–1623. His minister was the able Muḥammad Ṣafi, who afterwards received the title of Saif Khân, and who was really the governing spirit in Gujarât. In 1624 he was appointed seventeenth viceroy until the death of Jahângir in 1627, when Shâh Jahân caused him to be imprisoned because of his loyalty to Jahângir. Tradition alleges that Shâh Jahân built this residence and pleasure-garden to give work to the poor during a season of scarcity: possibly it was partly also to please his wife, the famous Arjumand Bâno Begam, styled Mumtâz Mahâl, when she might come with him to Aḥmadâbâd, and in her honour the suburb was named Begampur. But Jahângir preferred generally to live at Ujjain, leaving a deputy at Aḥmadâbâd, which, however, he visited occasionally.

Mandelslo in 1638 describes the Shâh-i-Bâgh as "the king's garden, very large, shut in by a great wall with ditches full of water, with a beautiful mansion having very splendid rooms. A walk leads thence," he says, "by a stone bridge to another garden four hundred paces distant, which was styled 'The Jewel' and was planted by a beautiful and wealthy maiden. This garden is not large, nor is the house to which it is attached; but both are most advantageously situated on ground so raised as to overlook all the surrounding country and to present at the approaches to the bridge one of the most beautiful views I have ever seen. The rains that fall in winter fill a large reservoir or pond in the middle of the garden, but in summer the water is drawn by machines worked by oxen from wells which are so deep that they never run dry."[1] Thevenot adds that "in the centre of four walks which make a cross, there was a pavilion covered with green tiles, and thither went all the young people of the town to take the fresh air upon the banks of a bason full of water underneath."[2]

A little beyond the Shâh-i-bâgh was an older garden, called the Andhâri-bâgh or dark garden, with large ruins.

About 1781, when James Forbes visited Ahmadâbâd, he states that the Shâh-i-bâgh park and pleasure grounds had once extended to the city gates; "they were enclosed by a high wall, which is now in ruins; little of the gardens remain except broken fountains, aqueducts and a few trees,—some of foreign appearance. The

[1] Wicquefort, *Suite de la relation du Voyage*, tom. II, p. 143.

[2] Thevenot, *Travels*, part III, p. 10.

zanâna, or Sulṭâna's palace was situated at a little distance from the royal mansion, on the bank of the Sâbhramati, with separate baths, gardens and fountains. It is now known as the Chhota Shâh-i-bâgh, and is the official residence of the Superintendent of Police. The apartments for the officers and attendants of the court were still further detached. Everything indicates the taste and judgment of Shâh Jahân in planning this lovely retreat from the cares of royalty. It now exhibits a scene of solitude and ruin, except the palace itself. The zanâna seems to have been intended to accommodate a great number of females." Further, he adds that the grounds still boasted of "some noble cypresses, cedars, palmetos, sandal, and cassia trees with mango, tamarind and other spreading fruit-trees, and large and small aqueducts, admirably contrived for conveying water to every tree and bed in the garden."[1]

The Plate LIII. shows the style of this royal garden house. The whole is raised on a sunk storey of *Tah-khânas* or cellars, which form cool retreats during the hot days in April and May. Over these the palace rises in a large square block two storeys in height, with a third storey over the front only. The hall is a very fine apartment, the walls divided by deep recesses — four on each side, with two doors in each end—front and back—and another recess between each of these. In the words of Forbes,—"The saloon, spacious and lofty as the building, was a fine room; the wall covered with shell chunam," or white stucco, "polished like the finest marble, and the ceiling painted in small compartments with much taste. The angular recesses lead to eight small octagon rooms, four below and as many above, with separate stairs to each: they are finished in the same style as the saloon, the walls like alabaster and the ceilings neatly embossed. The flat roof commands an extensive prospect, the substructions form a cool retreat under the saloon and a surrounding platform, ornamented with small canals and fountains. These substructions are on a level with the flower-garden, which reached to the river; everything appears to have been elegant and splendid. It was during the reign of Shâh Jahân that architectural taste in the Muhammadan structures of India attained its acme."

About 1835 the two wings on the terrace and some other additions were made by Mr. Williams of the Civil Service. "How far this alteration was an improvement is very doubtful," Mr. Vaupell remarked,—adding that it had "entirely changed the character of the building."[2] It is now the official residence of the district judge.

In the great flood of 1875, the strong stone wall which prevents the river from passing south towards the city was slightly injured, and sand was washed over it, covering and destroying the garden beds. Since this flood the water is much deeper and the current much stronger along the base of the wall than before.[3]

Â'ẓim Khân's Palace, now the Jail.

Among the sixty viceroys appointed by the Mughal Emperors between the conquest of the country by Akbar and 1748, when the Marâṭhas seized the province,

[1] Forbes, *Oriental Memoirs*, 2d ed. vol. II, pp. 205–6.
[2] *Bombay Geograph. Soc. Trans.*, vol. VII, p. 110.
[3] *Bombay Gazetteer*, vol. IV, p. 283.

few were so efficient as Mîr Muḥammad Bâqir, the brother of Âṣaf Khân Jâ'far Beg, who in 1606 had been honoured by the Emperor Jahângîr with the manṣab of 1000 and the title of Irâdat Khân, had the office of Wizârat Kull conferred on him by Shâh Jahân in 1628, and two years later received the title of Â'ẓim Khân. He was governor of Bengal when the English obtained permission to trade at Pipli on the Orissa coast in 1634, and was selected as viceroy of Gujarât by the Emperor Shâh Jahân at the close of 1635, when the native chiefs and predatory tribes were holding that province in a state of turmoil, and he at once adopted firm and even severe measures. To ensure peace he fortified posts wherever they seemed required, as at 'Aẓimâbâd and Khalîlâbâd in the Koli country, at Shâhapur, near Chuḍâ Rânpur in the Dhandhukâ district, and in fact all over the country of the Kolis and Kâṭhis. From this circumstance Â'ẓim or Â'ẓam Khân came to be nicknamed *Udâi* or the White Ant, which builds its house wherever it goes. He was apparently of Persian origin, born in 1576, he died at Jaunpur in 1649.

What is the present jail was built by this Â'ẓim Khân as a residence, and it is still spoken of as his palace. It stands at the south-east corner of the Bhadr about 330 yards to the west of the Tin Darwâza. The plan (Plate LVIII) shows that it consists of a main block 210 feet wide by 240 deep, with an extension on the north side through which is a passage into the Bhadr or fort, and another addition extending 250 feet to the south, which abuts on the front wall.

The structure (Plate LVII) has a handsome entrance on the east face about 18 feet high, leading into a very elegant octagonal hall 37½ feet across, in the upper storey of which is a gallery faced in front by a low balcony breast-work of open cut stone. Each section of the gallery is roofed by a cupola whose marble chequering is concealed by coatings of whitewash. The walls are ornamented in plaster patterns. Beyond this hall is a large court 156 feet wide by 146 deep, surrounded by rooms in two storeys, now converted into cells for the prisoners, those on the left or south side being used as the hospital and female wards.

Over the entrance is a magniloquent Persian inscription stating that "this mansion (*sarâ'e*) like which the vision of the age has not seen the equal, was erected in the reign of Shâhjahân Shâhab-ad-dîn Muḥammad, by the brave Â'ẓim Khân, the source of justice, whose sword is the soul of the kingdom," an edifice "whose height towers above Saturn in the sky—its beauty and grace is like to paradise, and is worthy that Riḍvân (the gatekeeper of paradise) should be its porter. The sarâ'e and palace being completed by order of the Khân of Justice (*'adl*) the jewel of men, I asked echo for its chronogram, when the invisible herald replied—'the place of goodness and beneficence'"—(*makân khair u ihsan*). The numerical values of the letters in which give 1047 A.H. or 1637 A.D.

It was during Â'ẓim Khân's own time that the Holstein traveller Mandelslo visited India, and was twice received by 'Aẓam Khân in 1638, apparently in the palace which he had built only a year or two previously. After visiting the fort, he says, the English agent and he "entered, also from the Maidân Shâh" or area between the Tripoḷi or triple gateway and the Bhadr, "a mansion built of brick which is called the Royal Palace. Over the entrance extends a corridor for the

music of violins, hautboys and bagpipes, which are played at morning, noon, evening and midnight, as in Persia," &c. All the apartments of this mansion "were beautiful, gilt and painted in distemper, in the fashion of the country; but more satisfactory to such as take delight in variety of colours than to those who seek it in invention or in exactness of proportion."[1]

Architecturally, it is a really fine building, though what the internal arrangements exactly were in the seventeenth century may not now be quite clear; the plans show the present arrangements of the two storeys, as it has been adapted to the requirements of a prison. Thevenot,[2] about thirty years after its erection, mentions "a caravansary, a great ornament to the square" with its gate on the south; but he speaks also of "the palace belonging to the king" here. It was at a later date turned into a *madrasa* or college, and under the Marâṭhâs (1753–1820) it was occupied as the residence of one of their military chiefs, whilst lastly, under the British (1820) it was turned into a jail and still continues to be used as such.

[1] Wicquefort, *Scitte*, &c. tom. II, p. 135. The *Bombay Gazetteer* says Mandelslo does not mention the palace—Vol. IV, p. 274 n.

[2] Thevenot, *Travels*, tr. by A. Lovell, part III, p. 9.

CHAPTER XIV.

MOSQUE AND TOMB OF SHUJA'AT KHAN, AND HIDAYAT BAKHSH MADRASA.

PLATES LXII TO LXV.

THE masjid of Nawâb Shujâ'at Khân stands on the west side of the road leading north from the Karañj to the Mirzâpur ward, and is about 120 yards north-east from the Lâl Darwâza of the Bhadr.

Kártalab Khân appears to have succeeded Sardâr Khân as governor of Sorațh in 1685, but very soon afterwards, on the death of Mukhtár Khân in 1686, he was raised to the post of viceroy, being the thirty-ninth in succession, with Muḥammad Tahir as his minister. In addition to Gujarât he was also placed in charge of Jodhpur. In 1689, whilst he was on his way to Jodhpur, the troops in Aḥmadâbâd grew mutinous, when he immediately returned and by his firmness promptly restored order. His conduct so pleased the Emperor 'Âlamgîr that he bestowed on him the title of Shujâ'at Khân. He was an able ruler, and for fifteen years held the office of viceroy at a critical period, till his death, which, according to the *Mirat-i Aḥmadî*, occurred in 1703, but the inscription on his tomb here—without indicating his name says, "date of the decease, Thursday the 14th of the month Ṣafar in the year 1113 of the Hijra," which corresponded to 21st July, 1701.

The mosque stands behind an open court about 80 feet by 70, and measures 73 feet by 41 over the walls: to the north of it, in an area about 100 feet square, is the Maqbara or tomb, and to the south—in an enclosure about 140 feet deep by 100 from east to west was a building containing many separate rooms round an open court—variously styled a *muzaffar khâna* or rest-house, a *madrasa* or college, and a palace. The rooms have now been converted by the Muḥammadan Panch into small dwellings in order to raise an income, and are let to low people, including Goanese servants, who keep the place in a filthy condition.

The whole site occupies 4133 square yards, of which the mosque with its court covers 1150.

The mosque and tomb are built of brick, and, with those of Sardâr Khân, are almost the only structures of that material in the city that can pretend to any magnificence. The ablution tank in the front court was once lined with marble slabs, but they have long since been all removed (see Plates LXII, LXIII).

The mosque is of the Indian Saracenic style, with five arched openings in front, the central one being the largest—9 feet 6 inches wide and 12 feet 10 inches high to the apex of the arch; the other four each measure 7 feet 3 inches wide by 10 feet in height. Two slender minarets are attached to the façade—three bays apart—and are of similar pattern to those of Nawâb Sardâr Khân's mosque, being octagonal and of four storeys. The stair up to the roof is in the south wall. The roof is

supported inside by eight square piers connected by pointed arches, and has three bulbous domes of the form prevalent in Northern India and Sindh in the seventeenth century, which are wanting in the expression of restful stability so marked in the earlier hemispherical form (Plate LXII).

The walls and piers are wainscotted with marble to a height of about 7 feet and above plastered with fine lime, perfectly white and so carefully polished as to rival marble or ivory in smoothness and brilliancy. The floor is of white and yellow marble wrought in compartments, in the pattern of a number of *muṣallâs*, *jâi-namâs*, or prayer-mats, divided from one another by parti-coloured mosaics. These features gave rise to its being popularly known as the "ivory" and the "marble mosque."

The *miḥrâbs*, of which there are five, are very plain but highly finished, and over the central one is a Persian inscription containing the Muhammadan creed and the date A.H. 1107, corresponding to 1695-96, when the mosque would be finished.[1]

The mimbar is of yellow marble and of three steps, as all pulpits in the time of Aurangzib were formed. Perforated windows are over the *miḥrâbs* and differ in character from those in the earlier mosques.

To the north of the mosque is a nearly square enclosure in which stands the *maqbara* or *rauẓa* upon a raised platform 54 feet square. It has twenty piers in the verandah that surrounds it, connected by arches in the façades and with the chamber containing the tomb. This room, about 28 feet square outside and 21 feet inside, is covered by a good-sized dome and has four smaller ones at the corners; it contains one tomb only, on which is the inscription already quoted. The floor was of marble but is now much destroyed, and the plastering on the walls is gone. Behind this is a small *rauẓa*, close upon the wall of the court and much dilapidated, in which it is said a daughter of Nawâb Shujâ'at Khân was buried.[2]

This mosque is claimed by the Shiah sect of Muhammadans, who, though the predominant sect in Persia, are in a small minority in India, but are largely prevalent in Audh. Their peculiar practices, however, have been popularised among the Sunni sect in many localities. They deny the title to the Imâmate of 'Abû Bakr, 'Umar, and 'Usman, and claim 'Alî the husband of Fâṭimah as the first legitimate Imâm or Khalîfah.

The Hidâyat Bakhsh Madrasa and Qâẓî's Mosque.

Plates LXIV, LXV.

The Madrasa-i-Hidâyat Bakhsh, formerly known as the Qâẓi's Mandir-sâlâ, is on the south side of the Oliphant Road in the Astodiya quarter, about three hundred yards west from Dastur Khân's masjid and close to the City Qâẓî's mosque, which indeed may be regarded as part of the group which occupies an area now reduced to 4129 square yards—much of the original land having been privately appropriated.

[1] *Arch. Sur. W. Ind.* vol. II, p. 10.

[2] H. Briggs, *Cities of Gujarashtra*, p. 222, has given a tolerably good plan of this whole group, only his scale is too small for the sketch; instead of "100 feet," it ought to be about 72 feet to the inch.

The Ahmadâbâd Qâẓî's mosque is a very small stone building of the beginning of the eighteenth century. It has eight windows, of which two in each end and two in front reach to the floor, whilst the two in the back are smaller and nearly square; these as well as the *miḥrâb* appear to have been carried off from some earlier structure. It has an inscription giving the date. The Hidâyat Bakhsh Mosque[1] was built about A.D. 1699 by Muḥammad Akram-ad-dîn, styled Shaikh-al-Islâm Khân,[2] the Ṣadr-ṣubhâh of Ahmadâbâd, who built the madrasa and masjid at an expenditure of 1,24,000 rupees and whose marble tomb stands in the court. The mosque (Plates LXIV and LXV) is built of stone and brick, much in the general style of Shujâ'at Khân's, with five bays in length having lofty Saracenic arches in the façade. The length inside is 60 feet and the depth 36½ feet within the front piers, and the area is divided into three aisles by the pillars, which are all connected by arches. The roof has three domes of the usual form over the central aisle, whilst the other squares have coved roofs.

There are three *miḥrâbs*, of which the central one and the low *mimbar* are in a recess. In the back wall are two windows, and in each end three, all above the level of the spring of the arching and are perforated in unique designs. The minarets are solid octagons after the style of those on Shujâ'at Khân's.

To the east is a walled enclosure containing the marble tombs of Maulânâ Nûr-ad-dîn Sîdi—for whom the college was built—and of Qâẓî Muḥammad Nizâm-ad-dîn Khân, the first Qâẓî of Ahmadâbâd city, who died A.H. 1165 (A.D. 1752) at the age of 114 lunar years. These are under a small wooden shed, and to the west of it are the tombs of Qâẓî Muḥammad Rukhn-al-Haq—with an inscription—and of Qâẓî Muḥammad Sâleh—both of marble.

The mosque stands in a large court surrounded by arched rooms intended for the residence of the madrasa students—but they are now much dilapidated and are occupied by Mârwâḍi dyers, who ply their occupation in the court, which is uncared for. To the south and west sides of the enclosures over the tombs, low rooms have been built within the last twenty or twenty-five years by the Qâẓî who holds the property, and the whole is rented to occupants.

For the support of this madrasa three villages were originally assigned—one in Châmpanir district, one in Kaḍi pargaṇa and the third in Pattan pargaṇa along with an allowance of 2 rupees from Aḥmad Shâh's Langarkhâna or almshouse. Nothing now remains of these endowments.[3]

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1 Hidâyat bakhsh means "imparting guidance," "teaching."

2 Shaikh al-Islâm is a title given to the chief Maulavi or Qâẓî of the cities of Stambul, Damascus, Cairo, &c. This Muḥammad Akram was a disciple of Haẓrat Maulânâ Nûr-ad-dîn Sâheb.

3 J. F. Fernandez, in Crawley-Boevey's *Scheme*, App. pp. xliv, xlv.

CHAPTER XV.

OTHER MOSQUES AND TOMBS IN THE CITY.

THERE are many other mosques and tombs both within and without the walls of Aḥmadâbâd that have not been noticed in the preceding account, but of which some such notes as the following may be found useful. It would be impossible to classify them chronologically, and probably a sort of topographical arrangement may be found even more useful.[1] Accordingly, they will be taken in order generally from the north of the city toward the south.

1. Ganj 'Inâyat Shâh's Mosque.

Nang Sara, Gagâ Nâsâ, or Ganj 'Inâyat Shâh's masjid is close to the Shâhpur gate, on the west side of the street, and, though of brick and mortar, it appears to have been of some architectural pretensions. It was built in the time of Maḥmûd Shâh III (1537–1554) in honour of Ganj 'Inâyat. It has five brick *qiblas* and an inscription on a marble tablet over the central one, but the building has for long been roofless and ruined. The inscription reads thus:—

"The confider in the gracious Allah,—Nâsir-ad-dunyâ wa'd-din Abu'l Fatḥ Maḥmûd Shâh, son of Latif Shâh, son of Muẓaffar Shâh, son of Maḥmûd Shâh, son of Muḥammad Shâh, son of Aḥmad Shâh, son of Muḥammad Shâh, son of Muẓaffar Shâh the Sulṭân. For the purpose of worship Shams Khân built the masjid: the year nine hundred and (forty?) six was found to be the date of the building (A.D. 1539–40). Written by 'Abdu'l-Haiy."

The area of the site is 1094 square yards. (*Lists of Antiquarian Remains*, p. 160, No. 74 and p. 251; or *Revised Lists*, p. 74, No. 47 and p. 297).[2]

2. Champâ-kî Masjid in Shâhpur.

About 80 yards south from the preceding, on the west side of the Shâhpur cakla, is a small mosque built of brick with a tiled roof and having three plain

[1] The following notes are largely based on the statements of Mr. J. F. Fernandez, Deputy Collector and City Magistrate, forming Appendix C (pp. xix–lix) to A. W. Crawley-Boevey's *Scheme for the protection and conservation of Antient Buildings at Ahmedabad* (1886). The tabular form of arrangement there adopted is not suited for general use and is quite different from Mr. Crawley-Boevey's own arrangement (App. B. pp. v–xvii); in the *Lists of Antiquarian Remains in the Bombay Presidency* as revised by Mr. Cousens and supplemented from the above, another order has been followed, but it is also irregular. The principal structures having been already described, the arrangement here employed applies only to the remainder; and of these, several of little account have been omitted. There is considerable uncertainty, too, about the correct names of many of them.

[2] For brevity, the references to the *Lists of Antiquarian Remains in the Bombay Presidency* (1885) and the same *Lists* as revised by Mr. Cousens (1897) will be referred to below as *L.* and *R.L.* respectively.

miḥrâbs in the back wall. On the survey map it is styled Shâhpur mosque, but from an old champa tree in the court it is locally known as the Champâ ki masjid. It is said to have been first erected about A.H. 920 or A.D. 1515, by Makhdûm Jamâl-*ad*-dîn Jamman Shâh, whose tomb (now dilapidated) stands on the west side of the Sâbhramati in the village bounds of Naurangapâra.[1] The original masjid has entirely disappeared.

3. Kharâti Masjid.

The Kharâti masjid inside and on the west of the Delhi gate, which is half a mile to the east of the Shâhpur gate, is a very small brick structure roofed with tiles. It contains an inscription of four lines on a marble slab, but this may have been brought from elsewhere. It begins with a quotation from the *Qorân*, sura lxxii, v. 18, followed by the usual saying of the prophet about the house in paradise; then the statement:—"The erection of this blessed Jâmi' masjid (*was*) in the reign of the ruling Sulṭân Nâṣir-*ad*-dunyâ wa'*d*-dîn Abu'l Fatḥ Maḥmûd Shâh, son of Muḥammad Shâh, &c. . . . may Allah perpetuate his kingdom!—by the worshipper hoping for the mercy of Allah, the Mâlik Malik Ghanî . . . Sulṭâni who received from his most exalted majesty the title of Maliku'l-barr and Qawâm-al-mulk—may his exaltation be permanent!—desirous of the approbation of Allah and craving his abundant reward. On the sixth of Dhu'l-Qa'dah in the year 880," *i.e.* Saturday, 3rd March, 1476.

4. Bâdshâh Sayyid's Masjid.

Bâdshâh Sayyid's or Naginâ Poḷ masjid is a small mosque of brick and mortar in the Daryâpur quarter, about a hundred yards east of the Daryâpur chakla. Part of the entrance is of stone and the mosque is kept up and used by the people of the district. There are tombs in an enclosure about eighteen yards distant, among the houses on the opposite or north side of the street which must have originally belonged to this mosque. The site now claimed for it is only the ground on which it stands, measuring 111 square yards. (*R.L.*, p. 76, No. 85.)

5. Mirâ Sayyid 'Alî's Masjid.

Mirâ Sayyid 'Alî's or Mirâna Chhulâni Masjid in Lunsâwâḍâ, south of Jordan road and about 230 yards south from the Fatḥ Masjid, is dilapidated, but has a good entrance: it is a plain stone structure, and has several tombs in front. The ground measures quite a quarter of an acre but has been encroached upon: Mirâ Sayyid 'Alî died about the end of the fifteenth century and was buried at Unâo near Uñjhâ in north Gujarât, where his tomb is much frequented as a place of pilgrimage by the Muhammadans. (*R.L.*, Nos. 27 and 70.)

[1] This mosque is not mentioned in Mr. Fernandez's enumeration. The Rev. Geo. P. Taylor obtained part of the above details for me from Farîd-*ad*-dîn Chishtî, the nephew of Qâẓî Sâlah-*ad*-dîn Chishtî of Shâhpur.

6. Miyâṅ Muhammad Husain's Masjid.

Miyâṅ Muhammad Husain's Masjid, also known as Dâdâ Miyâṅ's, otherwise called Roshan Pir, is near Chandan Talâvdi, south of Jordan road and about 230 yards south-east from Bâdshâh Sayyid's. It is a good family mosque built of brick, about the last quarter of the eighteenth century. Dâdâ Miyâṅ was the son of Sayyid Muṣṭafa, and great-grandfather of Naral Husain Shâhâb-ad-dîn to whom a *sanad* of possession was granted in 1879. The walls are ornamented with carved arches; the pillars are of carved wood, connected by wooden arches with carved panels. In the *rauẓa* are buried Dâdâ Miyâṅ Mash-heddi and his younger brother Ghulâm Nabi. On the other side is a second *rauẓa* containing the tombs of Sayyid Muṣ'afa and other members of the family. The buildings occupy a site of 740 square yards, but are badly kept. (*R.L.*, No. 73.)

7. Hâjî Sâheb's Masjid.

Hâji Sâheb's or Hâji Sâkhi's Masjid in Lâl Bâwâ's Tekrâ in Daryâpur, about 120 yards S.S.W. from the preceding, is a brick mosque of about the middle of the seventeenth century, now in a dilapidated condition, and part has been walled off as a dwelling. To the north-east lie the tombs of Hâjî Sâkhi and Shâh Nur, of plain marble, under a canopy supported on carved wooden pillars—also decayed. On the east is a large graveyard with many tombs. In the survey of 1824 the ground belonging to this mosque measured 1564 square yards, but since then 285 square yards of it have been taken possession of as private property. (*R.L.*, p. 76, No. 72.)

8. 'Abdullâ Razzâq's Rauẓa and Masjid.

'Abdu'l Razzâq or 'Abdullâ Razzâq's *Rauẓa* and Masjid are on the road leading from Dhalgarwâḍâ to Popatiawâḍ and about 80 yards west from Hâji Saheb's masjid. The mosque is a small plain stone-built one, with marble flooring. The *Rauẓa* is octagonal and domed, with walls of perforated stone, but all whitewashed. It is the burial-place of 'Abdu'l Razzâq, and the tomb is of marble, though the rest is now of brick and mortar, but shaded by a handsome wooden canopy. Close to it is a Divâṅkhâna, the terrace of which forms a verandah to a private dwelling built over two graves. A large part of the Tâṅka of the Masjid lies outside the present enclosure, and the area, now only of 470 square yards, has been much contracted from encroachments and probably by sales. An allowance of one rupee per annum is made from the collector's treasury. From the lands and houses belonging to the mosque and *rauẓa* the holder derives an income of 200 to 250 rupees per annum. In the village of Sherkoṭḍa also, land measuring nearly five and a half acres belongs to this establishment, and is assessed at 68 rupees, but pays only 15½ rupees as quit-rent. It was granted by *Sanad* to Aras Bibî, who died in 1883, when the property was entered in name of the Panchâyat; the manager of the *Rauẓa*, however, enjoys the usufruct, the Muhammadan Panchâyat paying the quit-rent. There were besides 13 acres 2½ roods belonging to it outside the Kalupur gate, which was taken up when Sir Th. C. Hope laid out the Railway suburb in 1862-63. The compensation for the land was settled at Rs. 2850,

but Aras Bibi demanded land in exchange and refused the money. This had accumulated in 1886 to Rs. 7758, partly invested in Government securities. (*R.L.*, No. 28.)

9. Pîr-i Dastgîr's Masjid and Rauza.

Pîr-i Dastgîr's Masjid and *rauza* are in the Ghikântâ road, near Dayâbhâi's wâḍi, about 110 yards south from Muhâfez Khân's masjid. The Masjid here has entirely disappeared and the site has been built over, whilst the *rauza* is in a dilapidated condition; the arches on the east and west have been filled in by a wall, and the spaces converted into rooms. The title Pîr-i-Dastgîr is a name applied to Sayyid 'Abdu'l Qâdir al-Jilâni, the famous saint of Bâghdâd (A.D. 1078–1166) and founder of the Qadiriyah order of faqîrs, the most popular sect of ascetics among the Sunnis of Asia.

The area is 963 square yards, but much of the ground formerly attached has been lost, and part of the Tâṅka or reservoir of the Masjid is now in an adjoining property. (*R.L.*, No. 67.)

10. Pîr Vazîrshâh's Masjid and Rauza.

Wâhidshâh Pîr's, otherwise called Pîr Vazîrshâh's Masjid and *Rauza*, is in the Mîrzâpur quarter, 160 yards south-west from the English church and about 100 yards north-east of the Mirzâpur Queen's mosque. It is a small one and, with the *rauza* formed by a few arches roofed in with outer walls, is of brick and mortar with no architectural claims. Wâhid Shâh, who died about 1780–90, is reputed to have been a man of piety, and his tomb in the *Rauza* is canopied and held in great veneration by Muhammadans who visit it from distant places. Within the enclosure, which has an area of 1466 square yards, are a few houses which, with a piece of land attached to the *rauza*, yield an income from which repairs and upkeep are provided. (*R.L.*, No. 80.)

11. Shâh 'Abd-al Fatḥ's Masjid in Shâhpur.

Shâh 'Abd-al Fatḥ's Masjid, in the Shâhpur quarter, south of the mills, and 420 yards north of Sayyid 'Âlam-ad-din's masjid, has a site measuring 1736 square yards, and is entered in the registers as *waqf* property, no name being mentioned as manager or holder. The mosque is small but massive and perfectly plain, with two slender minarets, and the domes are surmounted by finials. It has three *qiblas*. The interior is whitewashed and daubed in places with green, yellow and blue. The *sen* and *ḥauz* are in good repair, and the mosque is kept up by the Muhammadan workers of the adjoining mills of the Spinning and Weaving Company. Rooms are attached at the ends of the mosque for residence.

On the area to the north-east are tombs in good preservation, among which is that of 'Abdal Fatḥ. The land to the east and south, measuring 34 perches, is held on summary settlement tenure by a Musalman who professes to be the holder of the mosque, but he spends no part of the income on the building.

12. Shâh 'Abdal Wâhhâb's Masjid and Rauza.

Shâh 'Abd-al Wâhhâb's Masjid and *Rauza* are in Khânpur, in a secluded place without any entrance to it, and about 220 yards east from the mosque of Sayyid

'Âlam-a*d*-dîn. The mosque had almost disappeared twenty years ago, but was being replaced by a modern structure, altogether out of keeping with the *Rauẓas*.

The rauẓa of Shah 'Abd-al Wâhhâb is to the east of the mosque and must have once been a somewhat imposing building. The central area is domed on arches and the surrounding double colonnade is roofed by smaller domes on numerous stone columns: but the whole structure has fallen into decay, the marble has disappeared from the tomb, and the canopy over it—similar to that over the tomb of Shâh Wajih-a*d*-dîn—which must have cost a large sum, is also dilapidated. The shrine is highly venerated and on certain days it is visited by Hindûs as well as Musalmâns. The mosque was to the west of it, and near it to the north-west stands the Rauẓa of Shâh Ghyâs-a*d*-dîn, the father of Shah 'Abd-al Wâhhâb, and of Sayyid 'Abdu'l Jalîl, the grandson of the latter. Though plain and much ruined, it appears to have been once a fine building. In the mosque were a number of inscriptions on marble slabs containing usual quotations from the *Qorân*, one mentioning the Rauẓa of Shâh Ghyâs-a*d*-dîn and his son Malik Sarîrat Sayyid Jalîl, whilst another mentions the death of Rukn-al-haqq in A.H. 1200 or A.D. 1786. The area belonging to these buildings in 1824 extended to 2 acres 3 roods and 18 perches: since then a small portion has been appropriated as private property and another for roads, leaving 2 acres 1 rood and 29 perches. (*L.*, p. 160, No. 66, and pp. 262–3; *R.L.*, No. 40, and p. 308.)

13. Nawâb Shâhjahân Khân and Momin Khân's Masjid, &c.

Nawâb Shâhjahân Khân and Momin Khân's Masjid and 'Alikhân's Masjid were situated about 330 yards from the Mîrzâpur Râṇî Rupâvati Mosque and half that distance east from the preceding. These buildings, up till about fifty years ago, occupied a large area: but a Faqir squatted in it, assumed the position of owner, and then began selling the land.

In 1864 he sold an area of 2285 square yards to a Mrs. King, a Eurasian, who built a dwelling-house on it. Gradually she appropriated other portions and removed all the original structures except a small Mausoleum with perforated walls, built for a Muhammadan wife of General Ballantyne, which she used as a fowl-house, after removing the tomb. On the ground she built other two houses, and in 1874 the spoliations were finally confirmed by Mr. J. E. Oliphant, the Collector.[1] All that remains of the original property is a small enclosed graveyard with an area of 156 square yards, without any means of access to it. In the centre of this enclosure is a marble tomb with a headstone bearing an inscription in memory of Mirzâ Muḥammad Ja'far Najm-a*d*-daulah Sâhni, alias Momin Khân, who figured largely in the struggles in Gujarât, with the Marâṭhas, and was fifty-seventh viceroy of Gujarât from 1738 till his death. He was the first of the Nawâbs of Cambay,[2] and died 8th Muharram 1155 A.H., 1742 A.D. (*R.L.*, No. 55.)

[1] Crawley-Boevey's *Scheme*, pp. 39–40.

[2] His son-in-law Zimal Abid-din Najm Khân was governor of Khambay till 1748, when he was poisoned by his brother-in-law Muftâkhir Khân, who succeeded as Momin Khân II, and ruled till 1783. Najm Khân's son Muḥammad Qali succeeded as Momin Khân III and died in 1789.—*Bombay Gazetteer*, vol. VI, p. 233.

14. Muḥammad Sayyid's Mosque.

Muḥammad Sayyid's or the Ghikântâ Masjid, about 170 yards south of Pîr Dastgir's, on the same road, is a private mosque belonging to the family of the Dattawâlâs of Ahmadâbâd. A *sanad* was issued in October 1883, to Nânhâ Miyân Muḥammad Afẓal as owner. The site covers 1498 square yards and in front it is studded with tombs of members of the family of past times; another portion is used as a firewood depôt. (*R.L.*, No. 66.)

15. Shaikh Muḥammad Jâhiḍ or Morki Masjid.

Shaikh Muḥammad Jâhiḍ or Morki Masjid and *Rauẓa* in Ghikântâ Road, stand about 120 yards south of the preceding. Of the mosque a part of the back wall containing the fine central *Miḥrâb*[1] is all that remains. The *rauẓa* is in fair preservation. The site covers 797 square yards, but the ground to the north and east has been built over with houses and shops by the Panchâyat.

16. Rauẓa of Sayyid Abdullah 'Îdrus in Jhaverîwâḍâ.

The *Rauẓa* of Sayyid Hazrat Shams al-shamas Shaikh bin Abdullah al'Îdrûs in Jhaverîwâḍâ, lying about 220 yards to the east of the preceding, is a fine mausoleum of stone, of the usual domed type enclosed with perforated stone panelled screens. The accompanying illustration (No. 8) will best help to explain this building. It belongs to the family of Sayyid 'Îdrûs or Edrus, and contains three large and two small tombs, the central one being that of the first 'Îdrûs that came to India,[2] over which is a canopy inlaid with mother-of-pearl. Sayyid Abûbakr 'Îdrûs, the ancestor of the Îdrûs family, is said to have come to Western India in the sixteenth century or in the reign of



8. Rauẓa of Sayyid Shams-al-shamas Shaikh al'Îdrus.

[1] Conf. Hope and Fergusson's *Archit. of Ahmadabad*, Plate 92.

[2] The descendants of "that sun of suns, Sayyid Abûbakr 'Îdrûs abandoned altogether their own land, and, attracted by the Sulṭân's (Maḥmûd III) benevolence, settled at Aḥmadâbâd."—*Mirât-i-Sikandari* in Bayley's *Gujarât*, p. 442. The illustration (No. 9), with information relating to it, I owe to the kindness of Sayyid F. Abûbakr Edrûs, a member of the family and Huẓûr Deputy Collector, Ahmadâbâd.

Maḥmûd III and died in 1623. In his honour Mirzâ Sayyid Beg built a mosque in Sayyidpura, Surat in 1639. The Rauẓa here is all whitewashed and is held by the present Sayyid 'Îdrûs who lives at Surat. In the old survey of 1824, the area is stated at 3921 square yards, of which 226 have since been declared private property, but from the survey of 1863–67 Mr. Fernandez gives the area in 1886 as only 1926 square yards.[1]

17. Qâẓî 'Alî's Masjid, &c.

Ḥusain Sayyid's Masjid, known as Qâẓî 'Alî's Masjid in Pânchapati Road, at the entrance to the Mughal Poḷ—on the outer side of the gate and lying about 80 yards west from Sakar Khân's masjid, is a small one, probably not the original structure, and is in charge of Sunni Bohrâs. On the other side of the entrance to Mughal Poḷ stands a very old marble tomb on an open platform which probably was originally in the same area. (*R.L.*, No. 76.)

18. Ashraf Khân's Mosque, &c.

Ashraf Khân's Masjid and Badâ Miyâñ Sâheb's burial-place are in Navi-Moholat and Suigarâ-poḷ in the Kâlupur quarter, about a quarter of a mile south-south-east of the preceding and a hundred yards from the city wall. The original mosque was built by Ashraf Khân, a noble under Shâh Quṭb-*ad*-din, but has long since entirely disappeared; and the Bohrâs, who own it, have erected a modern brick structure on the site, with carved wooden pillars and ceiling. Part of the west wall is constructed with perforated stone slabs. The structure is whitewashed and kept in good order. Built into the walls are two inscriptions on marble slabs that must have come from mosques that have long since been destroyed; the first is of the time of Aḥmad Shâh, and reads thus:—

"An atom of Thy grace, O cherisher of (thy) servants!
Is better than a thousand years of gifts and prayers.

In the reign of the Khalifah of the age, who trusts in Allah and asks his help, Naṣir-*ad* dunyâ wa'*d*-din Abû'l Fatḥ Aḥmad, son of Muḥammad Shâh, son of Muẓaffar Shâh the Sulṭân—may his Khalifah be perpetuated and his clemency extended!—this house and noble graceful place was built for Allah by the mean weak worshipper 'Âlamgir who hopes for the mercy of the creator. The 19th of the holy month Muḥarram the year 826"—24th December 1423.

The other inscription is on the wall on the right hand and belongs to the reign of Maḥmûd Shâh I. It begins with the verse *Qorân*, s. lxii, v. 18, and the usual saying of the prophet about the "house in paradise," and adds,—"The work of the great Sulṭân, the defender of the world and of the religion, the possessor of victory—Maḥmûd, son of Muḥammad Shâh, son of Aḥmad Shâh, son of Muḥammad Shâh,

[1] A. W. Crawley-Boevey's *Scheme*, pp. xlii, No. 36, and lxxxiv, No. 13; *L.*, p. 124, or *R.L.*, No. 57.

son of Muzaffar Shâh the Sulṭân—may Allah perpetuate his Khalifat! . . . The eighteenth of the month Muḥarram in the year eight hundred ninety-six" (2nd December 1490).[1]

To the north-east is the Rauẓa of Sayyid Shams-ad-dîn, with a canopy over the tomb. He is said to have been a man of learning and piety who died about 1735, and has since been recognised as a Pir. To the north-west of this rauẓa are two tombs in niches:—the one of Shâh 'Abd-al Rassûl Khoda Noma, the pir of Shams-ad-dîn and father of Badâ Sâheb Khoda Noma, who is buried in the other tomb; he was the first pir of the Junâgaḍh Nawâbs, and his sixth direct descendant was Sayyid 'Âbd-al Qadr, alias Bâwâ Miyâñ—the pirzâda in 1885.

A permanent annual allowance of 155 rupees is drawn from the Collector's treasury for this mosque and *rauẓa*. Adjoining the mosque is a small low room where are buried fifteen 'Alim—men very learned in Muhammadan theology. The area belonging to this establishment is 1438 square yards. (*L.*, p. 160, No. 72; *R.L.*, No. 45.)

19. Pirmad Shâh's Mosque and Rauẓa.

Pirmad Shâh's mosque and *rauẓa* are in Jhâverîwâḍâ, near the civil hospital, on the way from Pankornâkâ to Ghikântâ, and about 170 yards south from Shaikh Muḥammad Jâhiḍ's *rauẓa*. The mosque is of brick, was erected about the middle of the eighteenth century, but is of no merit. The *rauẓa* contains the grave of Pirmad Shâh, and is well looked after; it is the principal masjid of the Sunni Bohrâs, and the site has an area of an acre and 113 square yards: but possesses altogether ground of the extent of 2 acres 2 roods and 35 perches,—only 274 square yards having been alienated since 1824. Behind the *rauẓa* is another of Badâ Miyâñ Sâheb—built of brick, of effective appearance, with a small ruined mosque having a Divânkhâna used as a dwelling. It has a site measuring 996 square yards (*R.L.*, No. 81).

20. Shaikh Muhammad Chishṭî's Rauẓa.

Shaikh Muḥammad Chishṭi's, otherwise called Shaikh Aḥmad Chishṭi's rauẓa, in a secluded corner, off Patwasheri Khâs Bâzâr, is a fine domed brick structure containing three tombs with four arched doorways, and possibly has originally belonged to a mosque of which the site is now built over, leaving only 48 square yards for the *rauẓa*.

21. Bâwâ Aḥmad's Masjid.

Bâwâ Aḥmad's (or Adham's) Masjid in Salopos Road is to the west of Malik Shâban's in Khâs Bâzâr. The original has disappeared, and a poor substitute with a

[1] *Lists*, pp. 257 258 : or *R.L.*, p. 303.

qibla, has been erected on the site. The *rauza* is also a small tiled building in memory of one of the twelve bâbâs who are said to have aided the four Aḥmads at the founding of the city, Tuesday, 3rd March, 1411 A.D.[1]

22. 'Alef (or Aḥmad) Murtaza's Masjid.

'Alef or Aḥmad Murtaza's masjid in Khâs Bâzâr, near the Karañj and across the street to the south-west of Malik Shâbân's, is a small building on a high plinth, originally built, it is said, about the same time as the Jâmi' Masjid, and was finished in the fifteenth century. It is in use and in good repair. The dwarf minarets have been renewed. The property extends to 512 square yards.

23. Râo Maṇḍalik's Tomb.

The tomb of Khân Jahân or Râo Maṇḍalik of Soraṭh, who was defeated by Maḥmûd Baiqara about 1472 and accepted Muhammadanism[2], is in the Kandoi Ol at the commencement of Kâlupur Road from Mânik-chauk, on the right side going eastwards. It is a small room about 8 feet square, part of which is let. The shrine is still venerated and flowers placed on the tomb daily.

24. Galiyârâ's Masjid and Pîr Kamâl's Graveyard.

These are on the way from Khadiyâ Chaukî to Navâ Darwâzâ, about 80 and 100 yards north-west of Sârangpur masjid, and 50 yards apart. The original name of this fine little mosque is lost: it is peculiar in style—the entrance is surmounted by a finely carved stone arch. It must have stood in a large enclosure, as there is reason to believe that Pîr Kamâl's graveyard formed part of it; but it has been entirely built over on the south and east right up to the *sen*. In the graveyard enclosure, now measuring only 66 square yards, are three tombs, two of them still of marble, said to be of the time of Shâh 'Âlam, and held in veneration by the Bohrâ sect of Musalmâns, —devotions being paid at them on the occasions of weddings, &c. The site of the mosque measures only 7 perches (*R.L.*, Nos. 58, 59).

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[1] The legend respecting the founding of Aḥmadâbâd by the help of "the four Aḥmads"—Sultân Aḥmad I, Shaikh Aḥmad Kaṭṭû, Qâẓi Aḥmad and Malik Aḥmad—has been given elsewhere (*Arch. Surv. Westn. India*, vol. II, p. 2; Conf. Bayley, *Hist. of Gujarat*, p. 90; *Ind. Ant.*, vol. IV, p. 289). But an addition is made to the story, saying that they were helped by "twelve Bâbâs" or notable Qalandar faqirs. Colonel John W. Watson gave their names as:—Bâbâ Khoju, Bâbâ Laru, Bâbâ Karâmal, buried at Ḍholkâ; Bâbâ 'Ali Shir and Bâbâ Maḥmûd, buried at Sarkhej; another Bâbâ 'Ali Shir, who used to sit stark naked; Bâbâ Tavakkal, buried in the Nasirâbâd suburb; Bâbâ Lului, buried in Mañjhuri: Bâbâ Aḥmad Nâgori, buried near the Nâlband Masjid; Bâbâ Ladha, buried near the Ḥalim wicket gate; Bâbâ Dhokal, buried between the Shâhpur and Dehli gates, and Bâbâ Sayyâh, buried at Viramgâm. There is another—Bâbâ Kamâl Kirmâni, about whom authorities differ (*Bom. Gaz.*, vol. IV, p. 249 f.).

[2] Conf. Bird, *Hist. of Gujarat*, p. 209; Burgess, *Tarikh-i-Soraṭh*, p. 117*f*; Bayley, *Hist. of Gujarât*, p. 189; and *Râs Mâlâ*, vol. I, p. 274 *f*.

25. 'Âlam Khân's Rauẓa.

'Âlam Khân's rauẓa is in Dânapeth or the Grain Market, close to the municipal office. 'Âlam Khân is said to have been a noble of Aḥmad Shâh's. The rauẓa is of stone with some architectural pretensions, but it has been got hold of, with the surrounding graveyard, by a family of faqîrs who have built rooms against all sides of it and use it as a store room. The area is 1553 square yards or fully 51 perches.

26. Rauẓa near the Râyakhad Gate.

A small rauẓa stands near Râyakhad Gate, at the south end of the Jail garden, on the west of the city. This has been a fine domed brick building with two perforated stone windows to the north and south, and the entrance door to the west—also of carved stone. It is in the middle of a site measuring 1907 square yards, in which are several tombs: but this is one of the glaring instances of spoliation; for the rauẓa itself has been declared and confirmed by the City Survey Department as private property, while the surrounding area, which appears to have been a cemetery, has been brought under the Summary Settlement Act. The rauẓa and land are now in possession of a Pârsi family, and were probably acquired in the same way as Nawáb Shâh Jahân's and Momin Khân's Masjids were by Mrs. King.[1] (*R.L.*, No. 56.)

27. Sayyid Muḥammad Ja'far and Sarâzi Sâheb's Rauẓas.

The rauẓas of Sayyid Muḥammad Ja'far and Sarâzi Sâheb are in Oliphant Road, about 270 yards W.N.W. from Dastur Khân's masjid. One of the rauẓas is of stone with perforated panelled windows, and contains three tombs—now stripped of their marble casings. The other is of brick, but the tombs have been removed to convert it into a storehouse. (*R.L.*, No. 60.)

28. Qâẓî Sâheb's Masjid.

Qâẓî Sáheb's or Râyapur Masjid, originally called Naṣir Sayyid's, in Pânchhatḍi Râyapur, about 670 yards E.N.E. from Râṇi Sipari's mosque, is a small masjid in ruins—the roof having fallen.

Though it once had extensive grounds, they have now been largely appropriated, leaving only 730 square yards chiefly in front and occupied by potters and dyers. Its adjunct rauẓa stood forty yards distant, where is a fine marble tomb over the grave of Naṣir Sayyid, carved in the style of the royal sarcophagi at Sarkhej and in Aḥmad Shâh's rauẓa; portions of marble, however, have been removed and replaced by plaster. (*R.L.*, Nos. 61, 62.)

29. Sayyid Ja'far's Masjid.

Sayyid Ja'far's Masjid near Sayyidwâḍâ in Astoḍiyâ Chakla—nearly opposite Râṇi Sipari's mosque—is of brick but well built. In the rauẓa was buried Sayyid

[1] Supra, No. 9.

Ḥâmid Ja'far Shirâzi, the founder of the sect of Sunni Bohrâs—an offshoot from the Shiah Bohrâs. Another rauza contains nine tombs, and the area is full of graves. The property extends to 1419 square yards. (*R.L.*, No. 69.)

30. Shâh Muhammad 'Alî's Masjid.

Shâh Muḥammad 'Ali's masjid in Jamâlpur chakla, about 380 yards from the gate, is a stone and brick building, partly modern and very plain: the minarets rise only about three feet above the roof. Opposite to the mosque is the rauẓa of Shâh Muḥammad 'Ali, the floor and tomb of which are of marble. There is also another rauẓa of brick within the enclosure, which extends to 2293 square yards, and is let to workpeople. (*R.L.*, No. 64.)

31. Muṣṭafâ Sayyid's Masjid.

Muṣṭafâ Sayyid's masjid, about 100 yards to the south of Nawâb Sardâr Khân's masjid and rauẓa, is a small stone mosque and whitewashed. It had once extensive grounds, but they have all been encroached upon. (*R.L.*, No. 36.)

32. Pir Quṭb-ad-din Sayyid's Rauẓa.

The Rauẓa of Quṭb-ad-dîn, Quṭb Shâh Divân, or Pîr Quṭb Sayyid is about 80 yards to the east of Muṣṭafâ Sayyid's masjid. It is ascribed to the time of Aḥmad Shâh, and contains three tombs, but was taken possession of by a Faqîr about twenty years ago, when the area unappropriated was 608 square yards. An inscription in it, after quoting Qoran, sura xv, v. 46, proceeds in rather more than usual grandiloquent terms:—"During the time of the conquering rule and in the days of the permanent reign of the crown-bearing celebrated Khidiv, the Sulṭân of the Sul âns of the age, the abolisher of unbelief and rebellion, protector of the world and of religion—Aḥmad Shâh, son of Muḥammad Shâh, son of Muẓaffar Shâh the Sulṭân, son of a Sulṭân (*twice*)—may Allah perpetuate his kingdom and increase his rule and Sulṭânship. This tomb was built by the slave, hoping for the mercy of the 'Nourisher,' Quṭb bin Khâjagî. The completion of this pious good work for the object of acquiring joy, in the month Muharram." But no year is stated. (*Rev. Lists*, Nos. 34 and 65.)

It probably had at one time extensive grounds, but they had been reduced to 782 square yards in 1824 and to 608 in 1863.

33. Makhdûm Sâheb's Masjid, &c.

Makhdûm Sâheb's Masjid, rauẓa and graveyard, near Dathapathar, in Jamâlpur, has now an area of 1976 square yards, 115 square yards having been appropriated before 1863. The mosque has disappeared and is replaced by a brick and clay erection; the rauẓa was of stone, but has lost its verandah on three sides. The tomb of Makhdûm Sâheb, said to have been a Vazîr of Shâh 'Alam—is of marble under an ornamental canopy. (*L.*, 59, or *R.L.*, No. 35.)

34. Shah Badâ Qâsim's Rauza.

Shâh Badâ Qâsim's rauza close by the Kachni masjid, at Tâjpur in Jamâlpur quarter, about a hundred yards north-east of Makhdûm Shâh's, is a fine stone building, the outer dome resting on twenty columns, and the walls formed of carved stone slabs resting on a base. Some of these slabs have been destroyed or removed and the spaces blocked up.

Within are four tombs, the chief having a canopy over it. Shâh Badâ Qâsim is said to have been the teacher of Shâh 'Âlam. The grounds to the north and west have been encroached upon by private houses; they were at one time extensive and in 1824 measured 1645 square yards, now reduced to 992. (*R.L.*, p. 80, No. 114.)

35. Kâchni Masjid.

Kâchni masjid in Tâjpur, Jamâlpur, is about 170 yards east from Makhdûm Shâh's. This is a notable mosque, built of stone, the original name of which has been lost. It has a storey on timber beams which was formerly roofed with glazed tiles of a bluish colour—hence the epithet of Kâch (glass) mosque. The two pillars in front and the walls are of stone. It has three *miḥrâbs* and a *mimbar* of five steps. On the walls are a number of inscriptions, among which the *kâlima* appears six times; but the slabs over the central and left *miḥrâbs* have been removed. The bases of the minarets are carved, but not richly. The interior is whitewashed and coloured. The court has a porch on the north side and has been enclosed by a high wall with balcony windows. In it is a water-cistern. The ascription of its erection to Maḥmûd of Ghazni is evidently an unfounded tradition. The area in 1824 measured 904 square yards, but it has now lost 192,—mostly declared private property. (*L.*, p. 159, No. 60, or *R.L.*, p. 80, No. 113.)

36. Pirânpîr's Dargâh.

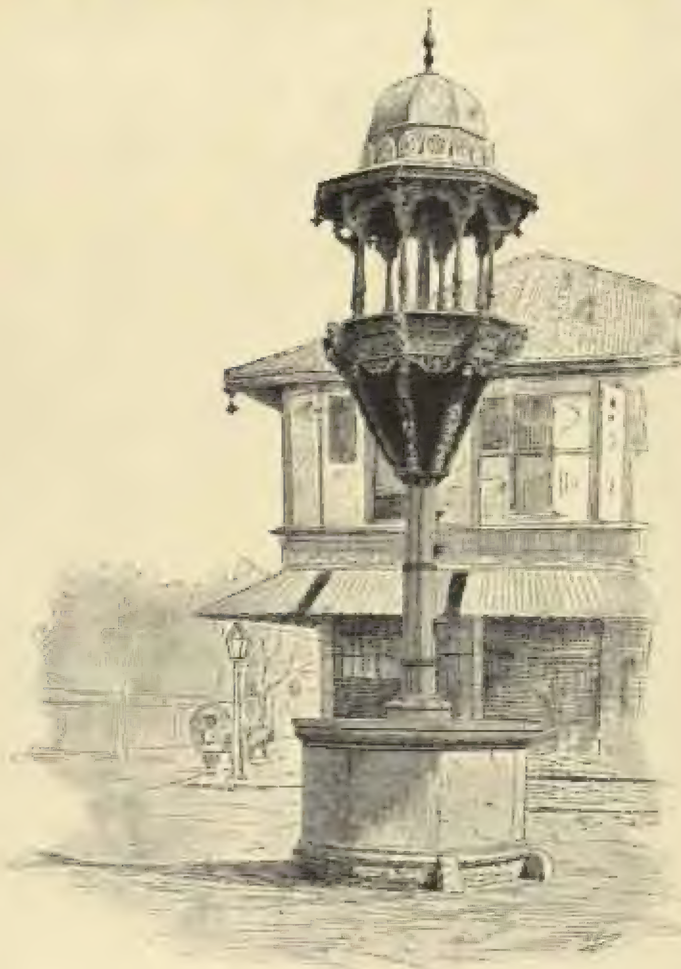
The Pirânpîr or Bâla Muhi-ad-dîn's Dargâh is in Jamâlpur, near the Khâñjâ Gate, a furlong west from Jamâlpur chakla. 'Abd-al Qâdir Jilâni,[1] also called Ghaus-al-A'ẓam Muḥi-ad-dîn Pîr-i-Dastagîr and Pirân-Pir, a descendant of the Imâm Ḥasan, the grandson of Muḥammad, through his daughter Fâṭimah and the Khalîfah 'Ali, is the most notable Pîr of the Sunni sect of Islâm; and one of his descendants—Shâh 'Abd-al Khalak Sayyid 'Abd-al Qâdir—is said to have come from Baghdâd and settled here about the beginning of the seventeenth century. He is buried in this rauẓa, which has perforated walls and contains the marble tomb. The masjid is in a separate enclosure, and having fallen into decay, was

[1] He was born A.H. 471 (A.D. 1078) and died A.H. 561 (Feb. 1166), and was buried at Baghdâd. He was the founder of the Qâdiriya sect of Dervishes and is said to have written many books on mystical theology. A son named Sayyid 'Abdullah is said to have come to Sindu, and his tomb is shown at Tatta.

rebuilt of brick in a plain style not long since. The rauẓa of Hazrat Pîr connected with these is of brick and contains two plain marble tombs, said to be those of Sayyid Miyâṅ and Sayyid 'Askarî Miyâṅ, belonging to the Pirânpîr family; and, outside the enclosure, which has been encroached upon on the east, under a tamarind tree, are two tombs of rough marble. These are the graves of Rajê Sharîfa, daughter of Mahbûb Alla, A.H. 1150 (or A.D. 1738) and Sayyid Qâsim of the family of Shamê Burhânî. The ground extends to 3287 square yards, and the rauẓa receives from the collector's treasury an allowance of two rupees annually. (*R.L.*, No. 73.)

37. Khân Jahân's Masjid.

The Khân Jahân Masjid, near the Khâñjâ gate, and close to the Protestant cemetery, on the river side at the south-west corner of the city walls, is a cut stone building of trabeate style and apparent antiquity, but in good preservation, but whitewashed inside. It is roofed with small domes and has three *miḥrâbs*,—from over the central one of which the inscription slab has been removed. The mimbar has seven steps. The rauẓa in front has partly fallen—only two of the original domes being left—but the tomb of Khân Jahân still remains, and is said to belong to the earlier half of the fifteenth century. The grounds extend to 1668 square yards. (*L.*, p. 160, No. 69.)



9. Modern Bird-roost at Ahmadabad.

In a city like Aḥmadâbâd, where Śrâvaks and other Hindû sects, that lay so much stress on the preservation of animal life, are so numerous, and where the hereditary office of Nagar Seṭh or "city chief" belongs to a distinguished Śrâvak family, we naturally expect to find a Pâñjrâpol or animal asylum. In the district there are nine such established—at Aḥmadâbâd, Dholerâ, Viramgâm Mândal, Ḍholka, Sânand, Parântej, Goghâ, and Barwâlâ, of which those at Aḥmadâbâd and Dholerâ are the most important,—the first having an annual revenue of about 15,000 rupees and the second of 10,000. In these the inmates are cows, bullocks, buffaloes, blind cattle, goats,

horses, cats, monkeys, fowls and birds wild and tame. To each pâñjrâpol is usually added a Jivât-khâna or insect room for maggots and small vermin. These institutions are supported by taxes on marriages, mercantile transactions, &c.[1]

And as it is a work of merit to support all living creatures, we find bird-roosts erected in the streets where birds can be fed with grain. Some of these are of considerable elegance of design and deserving attention. As an example the illustration No. 9 will convey a good idea of the usual style of these.

[1] Dr. Drummond, in the glossary to his *Illustrations of the Grammatical Parts of the Guzerattee, Mahratta, &c. Languages* (1808) has some severe remarks on the management of these asylums. But see also *Bomb. Gazetteer*, vol. IV, pp. 114–116.

CHAPTER XVI.

MUHAMMADAN MOSQUES AND TOMBS IN THE SUBURBS, &c.

THE survey of the architectural remains in the suburbs of Aḥmadâbâd, as of those within the city, has only included the more notable and better known; the number in the suburbs and neighbouring villages is not ascertained, but a few notes respecting some of them may be added in closing this account of the structures witnessing to the former greatness of the city.

1. Tombs of 'Azam and Mu'azzam Khân.

To the south-west of the city on the way to Sarkhej, and scarcely a mile beyond Pâlḍî Kochrab is a massive brick mausoleum, like that of Daryâ Khân, and probably of about the same age, A.D. 1457. It is the tomb of two brothers—'Aẓam and Mu'aẓẓam Khân, who were Khurâsânis and said to have been very skilful archers. The *Mirât-i-Sikandarî* says they built this tomb at Shâh Gumân with a masjid close by, and a tank, but because one of them had committed a serious crime, the tank would not hold water. Tradition would have us believe that they were the architects of Sarkhej, and enriched themselves at the expense of the workmen they employed.[1] The mosque seems to have entirely disappeared.

2. Rauẓa of Qâsim Khân.

About half a mile north of Kochrab, and about as far west from the Bhadr is the small village of Chhudâvâḍ, where is the rauẓa of Qâsim Khân. It stands on Government land of five and a third acres in extent, and the building—once a fine one with a high dome, but much dilapidated from neglect—is not claimed by anyone, but is used by the tenants of the land.

3. Mûsâ Suhâg's Mosque and Rauẓa.

To the east side of the river in the lands of Daryâpur Qâẓipur village, to the east of Daryâ Khân's tomb, is the Rauẓa and mosque known as Haẓrat Mûsâ Suhâg's. They are in a fortified enclosure with a large gate at the entrance. Within the walls is a second enclosure arched on all sides, in which is the rauẓa: the buildings are of brick and lime; the masjid is low and has three arched entrances in the façade. In it is a dedicatory inscription stating that it was built by Ja'far "with elegant arrangements" in A.H. 1101 or A.D. 1690. The buildings have no architectural merits, and the tradition that they belong to the time of the

[1] Hope, *Ahmedabad*, p. 52; *Bombay Gazetteer*, vol. IV p. 291.

Ahmadâbâd Sulṭâns, has no support. The legend of Mûsâ, however, is curious :—He was a faqîr, generally known as *Auliya* or the Saint, and the story is that "once, in answer to his prayers, rain was sent and a famine stayed. Then the people pressed after him so much that, to escape their notice, he dressed like a woman. At his mosque there are five tombs, four of them inside and one outside of the mosque enclosure. The story of these tombs is that once the rains were too heavy and the king (or viceroy) went to the holy man to ask him to pray to have the rain stopped. But he, fearing a fresh attack of popularity, prayed that the ground might cover him. His prayer was granted and when the king tried to dig him out, his head rose in another place, and again disappeared. Digging at this place the head appeared in a new spot. And so it happened four times. Then the king said, 'Let us offer flowers at his tomb.' But the saint again appeared, this time outside of the mosque enclosure, and said he wanted no offerings. The five tombs mark the five places thus consecrated. In the mosque enclosure is a very old and large *champâ* tree with many of its twigs and branches hung with glass bracelets. Those anxious to have children come and offer the saint bangles, 7, 11, 13, 21, 29, or 126, according to their means and importunity. If the saint favours their wish, the *champâ* tree snatches up the bracelets and wears them on its arms. From Mûsâ Suhâg sprang an order of beggars who, like their master, dress in women's clothes and wear nose-rings."

The place is all studded with tombs. The land connected with it has an area of nearly 22 acres, assessed at 101 rupees, but the quit-rent paid to government is less than 13 rupees, the difference being 88 rupees 6 annas of loss to the revenue. This mosque has also another tract of land measuring fully 7 acres and 3¼ roods, assessed at 20 rupees, for which a quit-rent of only an eighth of the assessment is paid to the treasury.

Though Aḥmadâbâd is the headquarters of the followers of Mûsâ Suhâg, there are usually only two men at the rauẓa. Celibacy, which formed the distinctive rule of the sect, and used to be rigidly observed by his disciples, is now set aside at pleasure ; and the order is rapidly diminishing.[1]

4. The Badâmî Mosque.

In the same vicinity is a plain massive brick structure known as the Badâmi mosque with adjoining rauẓa. The mosque had three domes and as many *miḥrâbs*, but was seriously damaged by the great flood in 1875, whilst the rauẓa—of more ornate style—was less injured. There seem to have been two graves in it, but the floor has been robbed of its pavement. It is in possession of the Qâẓi of Shâhpur, but the land belongs to Government and measures three and a half acres. Tradition ascribes its erection to the workmen employed in building the masjid of Achut Bibî close by, who subscribed a badâm or fortieth of a paîs per diem.

[1] *Gazetteer of Ahmedabad*, p. 381 ; J. F. Fernandez, in Appendix to Crawley-Boevey's *Scheme*, p. lxvii.

5. Mosque and Rauẓa of Bâwâ Bârakalla Chishṭî and Others.

Near by is the ruined mosque and rauẓa of Bâwâ Bârakalla Chishṭi, a contemporary of Shâh 'Âlam; also the Bâdâ masjid, and that of Shâh Isra 'Allah, the son of Shâh 'Abdul-Faṭh, whose mosque is in the Shâhpur ward. Besides these other brick remains in the same locality are enumerated in *Lists of Antiq. Rem.*, p. 164; or *R.L.*, p. 85.

6. Two Tombs opposite Daryâ Khân's.

On the way from the city to Shâh-i Bâgh, and nearly opposite to Daryâ Khân's Dargâh, stand two low tombs of a style quite different from anything else about Aḥmadâbâd. They are represented in the accompanying illustration, No. 10, and are of brick, well plastered, and nearly square with two doors each—on the east and west sides, and three on the others, the arches over them being scalloped. One of them has a small porch standing on two advanced pillars. But the striking feature is their roofs, which come down at the corners, so as to present an arched façade on every face. This roof is ornamented by rosettes in plaster at the corners, middle of each side, and summit. The style is of Bengâli origin and seems to have arisen from the form of huts in Bengal, constructed of bambu, in which a curvilinear form of roof is always employed; this, converted into brick and plaster, became the style of Bengal, and spread in the latter part of the seventeenth century to Dehlî, and later to the Panjâb, and since has become largely adopted all over Hindustan.[1] Thus, early in the eighteenth century it appears in the great palace of Jayasingh at Jaypur, and in the nineteenth it has been adopted by an English engineer in the Albert museum at the same city.



10. Eighteenth-century Tombs North of Ahmadabad.

This style is exemplified in these two tombs at Ahmadâbâd, constructed in the eighteenth century, but in troublous times which perhaps prevented any further imitation.

7. Shâh Bâdshâh Pîr's Rauẓa.

In the suburb of Shahrkotḍâ, on the east side of the city, are several rauẓas, among which may be mentioned Shâh Bâdshâh Pîr's, built of stone and standing on twelve pillars, open on all sides. In it are three graves (*qabr*) constructed of stone, one of which is said to be that of the founder. It is known by the name of

[1] Fergusson, *Ind. and Eastn. Arch.*, p. 546; R. Phené Spiers, *Archit. East and West*, p. 18.

Kasbin no Ghumto, as the ground round it is used as a cemetery by the courtezans of the city.

8. Châr Toḍâ Qabrastân.

Châr Tolâ masjid or Châr Toḍâ Qabrastân, in the same village, is a stone masjid without minarets. It has three *miḥrâbs*—but the central one has been carried off—the other two are well carved and in good preservation, but whitewashed. The land belonging to it extends to 24¾ acres assessed at 152¾ rupees, but granted by a *sanad* at a quit-rent of one-eighth of this.

9. Pîr Qâsim Khân's Rauẓa.

Pîr Qâsim Khân's rauẓa near by is of stone and brick. Under the dome are three tombs on a marble platform, over which is a gaudily painted ornamental canopy. The floor is of marble, as is also the floor of the vestibule leading into the rauẓa. The walls from about six feet above the floor are faced with carved stone panels, and in the middle of the side walls is a carefully wrought *miḥrâb* under a domed vestibule. Qâsim Shâh was nephew of Imâm Shâh the founder of the Pirânâ sect of Musulmâns and his shrine here is held in great veneration by his followers.

10. Pîr Bâqir Shâh's Rauẓa.

Near it is the rauẓa of Pîr Bâqir Shâh—a heavy brick structure containing the tomb of Bâqir Shâh, the son of Imâm Shâh of Pirânâ. It is also held in great respect, and people come from a distance to make offerings and pay their devotions here.

11. Pîr Mashâyek's Rauẓa.

Pîr Mashâyek's rauẓa, also in Shahrkoṭḍa, stands in a fortified enclosure and is a fine stone building with a verandah round it, having twenty pillars in the outer sides supporting the roof and connected by arches. The inner walls are formed of carved stone slabs between the pillars. The central tomb has a canopy over it, and round it are six other graves. To the west of the rauẓa is a plain but deep masjid of stone and brick; and a second rauẓa contains the tomb of Pîr Abû Ṭâlib, the grandson of Pîr Mashâyek. This was formerly open on all sides, but the arches were blocked up about twenty years ago. All the buildings here are whitewashed.

12. Shâh Mahbûb Majzub's Rauẓa.

Shâh Mahbûb Majzub's rauẓa is a low-roofed brick building in the railway suburb near the Kalupur gate, and is said to be the tomb of Shâh Mahbûb, a contemporary of Shâh Khûb, about 1530–40, a man of great piety and much venerated and in whose honour an *'urs* is held yearly on the anniversary of his death. The original mosque and rauẓa have disappeared.

CHAPTER XVII.

HINDU AHMADABAD.

ANCIENT CITY: JAINA TEMPLES IN THE CITY; ŚEṬH HEMABHAI'S TEMPLE.
PLATES LXVII–LXXI.

LONG before Aḥmad Shâh laid out the capital for his kingdom, there had been a town on the site of the modern city. About A.D. 1070 Karṇa Solaṅki is said to have attacked a powerful Bhilla chief named Âśâ, who ruled at Âśâpallî or Âśâval, close to where the old step-well of Mâtâ Bhavânî is—and whilst in the district, he built a temple to the goddess Kocharabâ, which must have been at the present village of Kochrab on the west side of the river, opposite to Aḥmadâbâd. He is also credited with founding a city under the name of Karṇâvatî, which has been generally regarded as the predecessor of Aḥmadâbâd. In the following reign Śrîdeva, a great Jaina doctor, is mentioned as residing in an Upâśraya, connected with a Jaina temple there, and the famous Hemachandra seems to have been brought up in the house of the minister or local governor Udayana of the same city. At a later date we find the city designated as Śrînagara, and evidently a place of great importance.

But though the Bhadr still retains its old name, from a temple of Bhadrakâlî, there is scarcely any reference in Muslim history to this earlier city. We find pillars and carved slabs, indeed, in the earlier mosques, that were certainly taken from much older Hindû temples.

But during excavations made in the Bhadr some twenty years ago, considerable portions of ancient Hindû sculptures were brought to light. Of these several examples are illustrated on Plates LXVII and LXVIII. Figures 1 and 2 are probably from some panelled screen of a Jaina temple of about the twelfth century, and bear some descriptive inscriptions in characters of that period; 3 is a form of Śiva as Naṭêśa; 4 represents Vishṇu mounted on Śesha, in a way quite analogous to that in the roof panel of the Mânod temple,[1] though the knotting of the bodies of the Nâgas more closely resembles that on a large slab in the great Jaina temple at Rânpur in Godwâr. Figures 5 and 6 are representations of Mahishamardanî or Mahishaghnî,—a personification of Durgâ or Chaṇḍâ—slaying the Asura named Mahisha[2]. Figure 7 has represented Gaṇeśa, the chief of the goblins, and fig. 8 is the same divinity with a female seated on his knee:—who this may represent it is difficult to say, since it is generally understood that the elephant-headed god has no Śaktî ascribed to him—on the ground that he has never found a partner equal in beauty to his mother Pârvatî. Figure 9 has represented a four-armed Kâlî, the terrible Śaktî of Śiva, holding a skull in one of her left hands; fig. 10 perhaps represented a form

[1] *Arch. Sur. Westn. Ind.*, vol. IX, p. 109.

[2] Another Mahishâsura appears in the *Mahâbhârata*, and is killed by Skanda or Kârttikeya.

of Śiva or Bhairava, and fig. 11 is a form of Nârâyaṇa or Vishṇu. Figures 12, 13 and 18, like most of the others, are from the outer walls of a temple and represent those dancing Yoginîs that are favourite subjects for such decorations; fig. 14 has been a small figure of Narasiṁha or Vishṇu tearing up the body of the Daitya Hiraṇyakaśipu: fig. 15 is another small fragment; and fig. 17 represents Vishṇu on Garuḍa, whilst figure 16 is a pâliyâ or monumental slab, dated Saṁvat 1359 or A.D. 1302.

It will be noted that though the majority of these fragments belongs to the Vaishṇava sect, Śaiva divinities are also fairly represented: the sculptures, however, are of inferior artistic merit.

Jaina Temples in Ahmadabad.

Notwithstanding all the efforts of the Muhammadan rulers to stamp out the Jaina religion in Gujarât, it continued to be practised and buildings to be erected for its ritual during the whole period of their rule, and there are now some hundred and twenty temples of this sect in Ahmadâbâd, which is the headquarters of the Gujarât Jains. Besides, in every Jain's or Śrâvak's house, there is a cellar (*bhoyerûṅ*) containing images upon an altar for the family worship.

Of the Jaina temples, many of course require no notice, but a few of the more notable may be mentioned. In the Mândvi poḷ of the Jamâlpur ward, is a temple known as the Samara or Sameta Śikhara, from its containing an ideal representation of Sammeya or Sameta Śikhara—the religious title of Mount Pârśvanâtha in the Hazâribâgh district of Bengal, which is particularly sacred among the Jainas, and where, they say, twenty-one out of their twenty-four Arhats or Tîrthakaras attained to *moksha* or deliverance from transmigration,—all in a standing (*kâyotsarga*) attitude.[1] Hence it is visited by Śrâvak pilgrims from the remotest parts of India; and those who cannot undertake the long pilgrimage pay their devotions to its representations here and elsewhere. For there are other temples in honour of the holy mount: thus in the two wings of the temple of Vastupâla and Tejaḥpâla on mount Girnâr are solid structures called *samosanas*, built in tiers,—that in the south wing being Sameta Śikhara, and the other Sumeru or a personified Mount Meru; and on Śatruñjaya, near the great temple of Adinâtha, is another of Sameta Śikhara, with a representation of the same sort.[2]

This temple in the Mâṇḍvi poḷ consists of a large room, the roof of which is supported by pillars about 6½ feet from the walls—four across each end and six on each side—including the corner ones. The entrance is close to the south-east corner, and near the south end of the west side is a shrine in the wall containing the image of Pârśvanâtha, with other smaller Jinas in brass and marble. The floor is of beautifully inlaid marble. But the north end of the area within the pillars is

[1] *Trans. R. Asiat. Soc.*, vol. III, p. 349; Bühler, *The Indian Sect of the Jainas*, Eng. tr., p. 66. Mount Pârśvanâtha is in lat. 23° 58' N., and long. 86° 11' E. See *Ind. Ant.*, vol. XXXI, pp. 65ff.

[2] *Arch. Surv. Westn. Ind.*, vol. II, Plate xxxiv, p. 170; Fergusson, *Indian and Eastn. Archit.*, p. 231; *Lists of Ant. Rem. Bombay Pres*, 1st ed., p. 197. (No. 103.)

occupied by a large wooden representation, locally known as *Samara-śikhara*.[1] It stands on a plinth about three feet high and rises in pyramidal form to a height of fully 10 feet. Little shrines are formed on it, some larger, some smaller, of which some are appropriated to various Tîrthakaras, whilst others are surrounded by dancers and musicians—figures about 8 inches in height—the summit being crowned by a larger shrine with choristers under its canopy. The whole is moved by mechanism, by which the little figures dance round the temples to which they are attached. A wire railing surrounds this huge toy, and a silk canopy hangs over it.

This temple is ascribed to the second half of the seventeenth century, and is said to have cost 1,36,000 rupees; but another version says it was built by one Rupvijaya at much less cost, and the money raised by subscription.

In the same neighbourhood, in Tokarśâh's poḷ, is an old temple of Godi Pârśvanâtha, built by the Jaina *panch*, at a cost, it is said, of about half a lákh of rupees.

In the Khâdiyâ ward in Kâlupur is an old temple of Sambhavanâtha, the third Tîrthakara, which, like many others, has an underground cellar (*bhoyerûṅ*), containing images of Sambhava and of Chintâman-nâtha. These underground cellars seem to have been introduced to save, if possible, their valued images from the iconoclastic propensities of the Muhammadans.[2]

There are also, in this division, an old temple of Neminâtha in the Chang-pol, and two in the Phatâsa-poḷ,—one of Mahâvîra, rebuilt in 1866 by Śeṭh Umâbhâi Rupchand, and the other, known as Hanśanâthjî's, rebuilt in 1862 by Śeṭhânî Harkuṅwarbâi. The same lady, in 1859, also built a temple of Dharmanâtha—the fifteenth Arhat—in the Janksâl-poḷ of the Daryâpur division, at a cost of 20,000 rupees.

The temple of Adiśvara Bhagavân in Jhavêrîwâḍâ was renewed about 1859 by Śeṭh Lallubhâi Pânâchand. Its underground cellar is about 17 feet square, is entered from the west side, and in the east end is the shrine containing three large seated Tîrthakaras on a long marble plinth with small standing figures (*kâyotsarga*) between; the central Jina is Adiśvara Bhagavân or Ṛishabhanâtha. The shrine is cut off from the maṇḍapa by a wall with three doorways in it, through which the images are seen: one of them is dated Saṁ. 1666 or A.D. 1609.

The hall is domed on very flat arches, cutting off the corners of the square, and in the north and south walls are three small recesses as for images, whilst the floor is laid with coloured marbles. On the west and east of the dome and in the corners, shafts open into the floor above, and through gratings admit a certain amount of light as well as air.

The stair passes round the south-west corner of this hall and lands in the south-east of the larger hall above. In the lower landing of the stair, opposite the entrance, is a niche containing small figures of Lallubhâi Pânâchand and his wife.

The upper hall is square, with a marble floor, surrounded by a square of twelve pillars, and in the middle of the area they surround are three of the gratings giving

[1] The words *Samara* and *Sameta* are synonymous.

[2] *Notes of a Visit to Gujarât*, pp. 41, 42; *Archæol. Surv. Westn. India*, vol. II, p. 208.

light to the lower floor. The pillars support an architrave over which are coloured glass windows. In six recesses in the walls are figures of the Yakshas and Yakshiṇis that attend the different Tîrthakaras, among which are readily recognized Gomukha and Chakreśvarî, the attendants on Âdinâtha, and also Ajita and Satârakâ belonging to Pushpadanta the ninth Jina, together with their cognizances or *chihnas*. The shrine is on the east side, has very elaborately carved wooden doors, and contains five principal seated figures, of white marble, about two and a half feet high; the central one representing Suvidhinâtha or Pushpadanta is slightly larger than the others and wears a golden crown, whilst many smaller figures are placed among the Jinas on the same plinth.

In the *pradakshiṇa* or passage behind the images, are other two gratings over shafts from the lower hall; and all round the shrine walls are little recesses for figures of the Jaina mythology. Above the heads of the principal images the walls are filled in with looking-glass: below they are mostly coloured red, and the pillars, lintels and roof are of carved wood. Outside this hall is a marble-floored room leading to the street. Lakshmichand Kushalchand is said to have repaired or rebuilt the temple, or part of it, in 1844 A.D.

The temple of Sambhavanâtha, the third Tîrthakara in Jhavêrîwâḍâ-poḷ, is one of the largest and oldest of these shrines, and is said to have been built at an expense of a lâkh of rupees. Outside, it is very plain and unpretentious, whilst inside it consists of three apartments—a *maṇḍapa* or porch, the *Sabha maṇḍapa* or assembly hall, and the *nijmandir* or shrine. The floors are laid with coloured marbles and the roof supported on pillars. From the principal hall a stair leads down to an underground temple of the same size and plan and similarly finished. The images are three Tîrthakaras about double life size.

In Wisa-poḷ, in Jhavêrîwâḍâ is an old temple of Jagavallabha Pârśvanâtha, which has two underground cellars, one containing a statue of Jagavallabha Pârśvanâtha with a smaller statue on each side; and the other has an image of Adiśvara with smaller figures also on each side.

There are several other temples besides these in the Daryâpura ward of the city, most of which have been restored by wealthy Śrâvaks within the last eighty years.[1]

The Great Jaina Temple of Śeṭh Hathisingh.

The most notable Jaina temple, however, at Ahmadâbâd is that of Śeṭh Hathisingh, son-in-law of Śeṭh Hemâbhâî Vakhatchand, which stands just outside the Dehli gate on the right of the way to Shâh-i-Bâgh. Together with a Dharmaśâla and a large mansion close by, it was finished in 1848 at an outlay of about a million rupees. The three buildings occupy a large rectangular area, the mansion standing next to the road with a classic portico and containing some handsome rooms.

The temple itself, with its enclosing cloisters, measures over all about 126 feet from north to south—and, exclusive of the entrance porch on the east, 160 feet from east to west. The court is surrounded by cloisters (*bhaṁti*) in which, besides three

[1] *Bombay Gazetteer*, vol. IV, p. 301.

small temples on the north, south and west sides—each in line with the centre of the principal *maṇḍapa*—there are the orthodox number of fifty-two small shrines, each crowned by a śikhara or spire. As will be seen from Plate LXIX, this gives a dignity to the outer enclosure, combined with a meaning which is seldom found in any other style of architecture, and the whole arrangement leads pleasingly up to the central feature, showing great skill in the subordination of the various parts.

The inner façade of the cloisters or *bhaṁti* (Skr. *bhrama*) is interrupted only by the three small temples mentioned above, by the large entrance porch on the east, and by smaller entrances on the north and south near the east end. The corridor is about nine feet wide all round and is raised by four steps above the level of the court.

The entrance porch on the east projects considerably and is flanked inside by stairs, in line with the *bhaṁti* on each side; these rise above the roof of the upper storey in turrets of the "broken square" pattern employed in the *śikharas*.

From outside some seven steps lead up to the platform of the external porch which is of great magnificence, two storeys in height and most elaborately ornamented. This porch has two advanced pillars and other four in front of the entrance. The platform is broken on the south side by a small old Śaiva shrine for the removal of which, it is said, a very large sum of money was offered on the part of Seṭh Hathisingh and the Śrâvaks, and the porch was long left unfinished in the hope of its acceptance. This was refused, and finally the cell was left undisturbed, but built closely round on three sides.

The doorway leading into the court is much inferior to most of those of an earlier period; the jambs and lintel are cut up into many compartments and filled with small figures too numerous and too much alike in grouping and size to be effective. The columns of this porch at once strike us as designed after those in the temple on Mount Abu and others, whilst those of the temple itself are different, and resemble more those of the later Somaji's Chaumukh temple at Śatruñjaya.

The temple was designed and constructed under the direction of a *salât* or master-mason named Premachand. Fifty years ago Mr. A. K. Forbes thus stated the custom in such a case, which is still prevalent in India:—"When a Rajput chief erects his new residence, or a Jaina merchant consecrates a shrine to his religion,—no drawings are made, but the general design, with the accommodation required, is described in words by the râja or the Seṭh to the principal *salât* or master-mason. Such lately erected edifices as are within reach are then examined, with the view that they may be used as models, and the improvements desired are suggested at this time or during the progress of the work, by one or other of the parties, the handicraftsmen being by no means excluded, and the result is an edifice substantially the same as those which immediately preceded it, but more adapted to the tastes and exigencies of the day. That these tastes are always purer than those which formerly prevailed is more, of course, than can be asserted, at a time when the false principle of servilely imitating a foreign model (because foreign) is already beginning to exercise a too powerful influence."[1]

[1] *Bombay Quarterly Review*, vol. V (1856), p. 305.

The temple itself consists of the usual three parts: an open *maṇḍap* on a base about 37 feet square, with a double row of pillars on the three exposed sides, and roofed by a large ribbed dome standing on the twelve inner pillars. On each of the three outer sides it has a large projecting porch. Beyond this is the principal *maṇḍapa*—24½ feet square inside, also with projecting porches on the north and south sides two storeys in height: all porches are approached by steps from the east. In the inner corner of this maṇḍapa are two rooms, and in the front corners stairs lead to the upper storey, which is roofed in that style peculiar to Jaina temples, consisting of rows of sloping little moulded forms resembling a tiling of waterpots. Three doors with richly carved thresholds lead from the hall into the shrine, which is about 22 feet in length by 6 in depth—the plinth or throne along the back wall bears three larger figures of Tîrthakaras and many others of various sizes.

The central figure is that of Dharmanâtha, the fifteenth Jina, to whom the temple is dedicated, whose symbol is the *vajra* or thunderbolt, and his attendant genii the Yaksha Kinnara and the Yakshiṇi Kandarpâ. Like the maṇḍapa, the shrine has an upper storey which is surmounted by a triple spire of the usual pyramidal form with slightly curving sides, crowned by *kalaśas* and surmounted by flags.

Under the west side of the portico is a long underground room with two small shrines on the west side and other two rooms on the east. This apartment is reached by a stair leading down from the court on the south side.

The temple has been finished with as much wealth of ornament as in the best days of the style, which has but little degenerated from its former excellence. But the sculpture is poor and the details have lost in purity. Still its whole arrangement is very perfect. "Each part," as Mr. Fergusson remarked, "goes on increasing in dignity as we approach the sanctuary. The exterior expresses the interior more completely than even a Gothic design; and, whether looked at from its courts (Plate LXXI) or from the outside (Plate LXIX), it possesses variety without confusion and an appropriateness of every part to the purpose for which it was intended."[1]

Hindû Temples.

In the preceding account no notice has been taken of the Brahmanical or strictly Hindû temples. They are numerous, of course, in a large city like Aḥmadâbâd, but few of them are old or of architectural merit. There is, however, one deserving of some notice—that of the followers of Svâmi Nârâyaṇa. This sect was founded in the early part of the nineteenth century by a Sarvaiyâ Brahman named Ghanaśayâma, born at Chhapaya, a village a little to the north of Ayodhyâ in Audh, in 1780. He became an ascetic and under the name of Nilakaṇṭha visited religious shrines, and came to Kâṭhiâwâḍ where in 1800 he took the name of Sahajânand, and began to preach a reformed type of the Vaishṇava religion, inculcating a moral, and even ascetic life. He made numerous converts in Gujarât,

[1] *Ind. and Eastn. Archit.*, p. 258; *Ahmedabad*, pp. 96ff.; Briggs, *Cities of Gujarashtra*, pp. 32f.

assumed the title of Svâmi Nârâyaṇa, and established two *gâdis* or seats of episcopal rule—Ahmadâbâd and Vaḍtâl (in Kheḍâ district); but Gadhaḍâ, Muri and Junâgaḍh are also recognised as having their own temples and seats of authority. Svâmi Nârâyaṇa died at Gadhaḍâ in 1829.[1] At these cities and in many other towns, the sect have temples—some of them large and noteworthy and with connected monastic establishments. Their temple at Ahmadâbâd is situated about 500 yards south-east from Muhâfiẓ Khân's mosque; it was completed in 1850, and is in the usual Hindû style. The shrine, like Śeṭh Hathisingh's, has three spires over the cells where the images of Kṛishṇa, Râdhâ and Svâmi Nârâyaṇa himself are placed; and the maṇḍapa or hall is roofed by an octagonal dome supported, as usual, on twelve pillars. The one difference from the prevalent Jaina form is that the angles are filled in, making the porch squarer than is usual in Jaina temples, though this form is sometimes used by them also; and it is not an improvement but destroys that play of outline which is the great charm of the original arrangement. Barring this slight defect, the design of the whole is not unworthy of the earlier style. Its gateway is wanting in purity of detail and in perfect proportion, but is still so beautiful that it would be extremely interesting to trace back its form to the original.[2]

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[1] See *Indian Antiquary*, vol. I, pp. 331–335; *Asiatic Journal*, vol. XV (1823), p. 348; Heber's *Journal* (4to. Ed.), vol. II, pp. 143–4; Briggs, *Cities of Gujarashtra*, pp. 226–229, and appendix, pp. xiii–xxiv.

[2] Fergusson, *Ahmedabad*, pp. 94–96, and plates 117, 118. This temple was not included in the survey, and we have no plan or recent photograph of it.

CHAPTER XVIII.

VIRAMGAM AND MANDAL; KAPADVANJ AND SARNAL.

VIRAMGAM.

PLATES LXXII TO LXXIV.

VÎRAMGÂM is a town of about 23,000 inhabitants, lying 35 miles nearly due west from Aḥmadâbâd, and connected with it by a railway which branches here to Mehsâna lying northwards, to Pâtrî and Khârâghoḍa to the west, and to Wadhwân and Kâthiâwâḍ to the south-east. It has always been a place of considerable importance, and about A.D. 1100 Mayaṇalladevî, the mother of Siddharâja is credited with the formation of an artificial lake known as the Mânasa sarovar —and now called Mânasarovar or Mânsar talâv, on the west of the town—which is still its chief beauty. From this and two other reservoirs—the Gaṅgâsar lake on the south and south-east and the Dhuniya talâv in the south-west, the town is supplied with water.

The Mânasarovar is irregular in shape, but supposed to resemble the conch shell (Plate LXXII), and is quite surrounded by a *ghâṭ* or flight of stone steps leading down to the water.

Collecting from the west the water forms a small lake and is thence received through a stone grating in the west side into a deep octagonal *kuṇḍa* or silt well, having niches in the sides occupied by images in bold relief. From this *kuṇḍa* it passes—by a masonry channel through five circular openings—three above and two below—into the lake. Over the terrace covering the tunnel is a large pyramidal roofed pavilion—repaired by the Marâṭhas—behind which are five shrines of the usual size dedicated to Baucharâji, locally styled Mânsar Mâtâ.

On the platform above the *ghâṭ* or steps were raised a multitude of small shrines, each with its separate spire; originally there must have been in all about 520, but almost a third of these are ruined, especially along the north side and east end, where the platform has partially subsided and thrown them forward; but 357 are still left. With one or two exceptions these shrines are very small and of one pattern (Plates LXXII and LXXIII, figs. 2, 3 and 4).

The shrines on the north side of the lake were all Vaishṇava; those on the east end were most probably Śaiva, but the floors have been torn up. All the shrines on the south side and south half of the west side are Śaiva, and have figures of Mahâkâl, Bhairava and Naṭeśa outside—on the right, left and back, or east, west and south walls. In the two larger double temples on the south-east (Plate LXXIII, fig. 1), Bhairava is on the sides towards the lake and Mahâkâl on the south sides, whilst Naṭeśa is on the back of each and Gaṇeśa on the door lintels. These larger temples have a *maṇḍapa* on twelve pillars between the pair of shrines: the west shrine was Vaishṇava whilst the east one was Śaiva. The cells

in each case are fully double the dimensions of the others round the lake. On the north side, near the east end, are two long rooms with three niches in the back walls, and one in each end; the figures round the doors of these may perhaps be Vaishṇava but Gaṇeśa occupies the dedicatory block on the lintels. They have had a verandah in front with overhanging balcony. West of this is a descent or slope for cattle and on the west side of it, a somewhat larger shrine than usual facing east is Śaiva—the only one on this side. The surrounding *ghâṭ* is interrupted in several places by roadways, which descend to the water's edge. The appearance of this fine sheet of water is represented in the photographs on Plate LXXIV, the first being a view from near the double temples along the south side looking west, and the second another view along the east end looking northwards.

Mândal.

Plates LXXV, LXXVI, LXXVII.

About fourteen miles north-west from Vîramgâm and in the same tâluka is Mândal, a town of some 8000 inhabitants. It was also a place of some importance in mediæval times, and appears to have been under Jhâlâ chieftains till the time of Bahâdur Shâh of Gujarât, when Vîramgâm and Mândal were annexed to the royal domains. It contains some handsome temples, but the principal remains are four Musulman masjids—the Jâmi', Sayyidi, Qâẓi and Ganjni, the last two comparatively modern and of but little importance.

The Jâmi' masjid is a large plain structure (Plate LXXV, fig. 1). Inside it measures 132 feet in length by 35 feet deep, having five large domes with small ones in front and rear of each—the other portions of the roof being covered in the Hindû manner by cutting off the corners of the squares formed by the lintels over the pillars. The pillars have all been reft from Hindû temples and stilted one upon another to attain the requisite height. There are five *miḥrâbs* and the usual raised pulpit on the right of the central *miḥrâb*: the *miḥrâbs* are very plain and devoid of taste. In the north end, is a gallery, or *mulûk khâna*, entered from outside by a stair landing in a small domed porch. Altogether, with its mass of dead wall above the doorways, this is a very poor specimen of Muhammadan architecture, and probably not of an early date.

The Sayyidi Masjid is much smaller than the preceding, measuring 31 feet square inside and roofed with a single large dome in the centre, small ones in front and behind it and at the corners what look like small domes from outside, but inside cover square areas of which the corners are first cut off and the remaining square space covered by a large flagstone.

The façade is open and divided by four neatly moulded pillars (Plate LXXVI, fig. 6): the cornice consists of a panelled projecting eaves slab, with neat string-course above it, and over a projecting tænia with pendent ornamentation are the usual *kangaras*. The figure, Plate LXXVII, fig. 2, will explain this.

The three *miḥrâbs* in the back are very richly carved—differing in the patterns on the jambs from those prevailing at Aḥmadâbâd (Plate LXXVII, figs. 3, 4 and 5). In each end and in the back wall are two windows, richly carved outside, which have been filled with the usual tasteful and varied perforated stone-work—but this has been very much destroyed.

The back wall (Plate LXXV, fig. 2) conveys the best idea of the exceptionally rich decoration upon this beautiful mosque. The three buttresses are of a style quite distinct from what we find elsewhere, the lower portions of them being more like the bases of the minârs of the sixteenth century, about the middle of which this was probably constructed. The court and mosque are now very much below the level of the surrounding ground, and are reached by a flight of steps.[1]

About Mândal, as in many places in Kâṭhiâwâḍ and northern Gujarât, are to be seen numbers of Pâliyas or memorial and sati stones. Figures 3 and 4, Plate LXXV, give representations of two of these: the first is the pâliya of a local hero of A.D. 1629–30, having above the sun and moon, and then a bas-relief of the warrior. The other—a *sati* stone—is dated 1607–8, A.D., and is in memory of one who was burnt on the funeral pyre of her husband.

Kapaḍvanj.

Plates LXXVII–LXXXIII.

Kapaḍvañj or Kapaḍvaṇaj—Sanskrit Karpaṭavâṇijya[2]—is an old city in the Khêḍâ district on the Mohar river, lying thirty miles due east from Aḥmadâbâd, and is now a town of 18,000 inhabitants. Here a notable Jaina religious chief, Abhayadêva, died in the thirteenth century. Near the walls of the present town is the site of an ancient city, and among the buildings are several very old structures, as well as the ruins of many fine mosques and tombs. Among the modern ones the most notable is a Jaina temple, built about the middle of last century, at a cost of a hundred and fifty thousand rupees.

The Jâmi' Masjid deserves some attention (Plate LXXVIII). With the court in front, it forms a quadrangle measuring outside 87 feet from north to south by 129 from east to west, with entrances on the east and north sides. The west end of this enclosure is occupied by the mosque, which is 79 feet in length inside by 48 feet deep, roofed by six domes in two rows of three each. In front it is quite open and trabeate, and in the north-west corner is a small *mulûk khâna* measuring 18 feet by 24, with the entrance in the north wall. In the back wall there are three *miḥrâbs*, and four narrow windows divided by thick mullions into four apertures each, and filled with perforated work, as shown in Plate LXXIX, fig. 3.

The *mimbar* is of the high type of earlier times, and the pillars, as illustrated by figures 1 and 2 on the same plate, are mostly hexagonal, of purely Hindû type,

[1] H. Cousens, *Progress Report*, Dec. 1889–Feb. 1890.

[2] *Ind. Ant.*, vol. XI, p. 248; *Epig. Ind.*, vol. I. p. 58; vol. II, pp. 41, 85.

and must have been torn from native temples. The domes testify to the same origin as is illustrated by the drawings of the central one on Plate LXXVIII, fig. 2, where it may be noted that, whilst the eight figures that adorned the inside have been removed, the blocks on which they stood have not been arranged symmetrically with the lintels of the supporting octagon.[1] Part of the corridor round the front court seems to be in ruins—the roof of a portion of the south side, apparently, and the whole of the north side corridor being gone.

The principal object among the remains at Kapadvañj, however, is a large square kuṇḍa or reservoir in the market place. This occupies an area about a hundred feet square, with a platform below the first descent, from which a series of short stairs, parallel to the sides, lead down from one narrow landing to another, and reaching a broader one about 23 feet from the first. Between each pair of descending steps in each of the five tiers is a niche—some hundred and thirty-six in all—originally occupied by images (see Plates LXXX and LXXXI). In the centre is a deep well about nine and a half feet square.

On the north, west and south sides the first platform is broken into on the level of the next landing to make room for pavilions about nine feet square, each standing on four pillars, and carved on the architrave with mythological figures (Plate LXXIX, fig. 4). On the south side, close behind the somewhat ruined pavilion, is a draw-well about sixteen feet in diameter.

On the east side, steps lead up to a platform on which stands a fine Kirttistambha or Toraṇa arch (Plate LXXXII), not very greatly injured, though it probably belongs to the early part of the twelfth century. It consists of two highly carved pillars, 4 feet broad at the plinth, and rising to a height of 13 feet 10 inches including a broad cruciform capital, whose inner arms support the ornamental *toraṇa* or cusped arch. Over this capital a prolongation of the shaft supports a sur-capital, 3 feet above the first, over which again lies the architrave in two fasciæ richly carved—the lower in florid pattern, and the upper with gods in the *lalita mudrâ* in the middle, and elephants, horsemen, &c., at the ends. This supports the projecting cornice with its decorative guttæ, surmounted by a plinth, and on this stands the pediment in which Śiva or Bhairava is the central figure.

On the arms of the principal capitals are placed human and animal figures, which slope outwards as struts and are held in place by the heads of the sur-capitals. The column shafts are square below, then octagonal and above circular. At a height of ten feet are small projecting brackets that at one time supported other figures as struts held above by the lower capitals, but these have entirely disappeared.

To the south of the Kuṇḍa is an underground temple dedicated to Mahâdeva which has never been properly explored.[2]

Mr. Cousens, in his survey, noted some very good old wood-carving in the town, especially in windows and brackets, and his drawings on Plate LXXXIII, of a

[1] No photograph or elevation of this mosque, nor any note respecting its architecture, has been supplied by Mr. Cousens, who conducted the survey.

[2] *Bombay Gazetteer*, vol. III, p. 173.

window in the wall of a brick house (figs. 1 and 2), and of a carved bracket (fig. 3), are given in illustration.

SARNAL.

PLATES LXXXIV AND LXXXV.

Lastly, in the Khêḍâ district, 44 miles E.S.E. from Aḥmadâbâd and four miles east by south from the town of Ṭhâsrâ, is the village of Sarnal, on the right bank of the river Mahî, in latitude 22° 47′ N. and longitude 73° 20′ E. Sarnal, along with the neighbouring villages of Bhadrasa and Aklâcha, is said to occupy part of the site of an ancient city called Kuntalpur, the old foundations of which may still be traced.

Here there is an important old temple said to have been desecrated by 'Alâ-ad-dîn Khiljî when he invaded Gujarât in the end of the thirteenth century. The south-east side of the maṇḍapa is considerably ruined, but the plan is so purely Chalukyan in arrangement that the temple was deserving of a careful survey.[1]

The maṇḍapa or portico is about 40 feet each way, and its roof is supported by the eight pillars of the central dome and by the smaller ones standing in pairs on the screen walls that surround it (see Plate LXXXIV).

In plan this portico follows the pattern of temples of the Chalukyan style in the Kanarese districts, with their numerous projecting angles. The inner eight columns are each 14 feet in height, have double capitals and are square for the lower third part of their height, then through an octagonal and sixteen-sided belt are changed into cylindrical form (Plate LXXXV, fig. 4). They are not spaced equally apart on the floor as in most Jaina and Musalman domes: those on the sides being quite 11 feet between centres, whilst at the corners they are only 5 feet: and this is so arranged as to bring them into line in each direction with the outer pillars on the screen wall.

A small ante-chamber or porch is formed in front of the shrine, and the doorway of the latter (figs. 1–3) is elaborately carved on the jambs, lintel and architrave in a style that must relegate this temple to the twelfth century; but it has been much damaged by the iconoclast. The figure sculpture on the middle of the lintel indicates a Śaiva temple, and a boldly cut kirttimukh[2] projects from the upper cornice.

The shrine or *garbha-griha* is 11 feet square inside, and its floor is somewhat lower than that of the Sabha-maṇḍapa. Outside, its walls are much broken up by

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[1] To this temple attention was directed in the first edition of the *Lists of Antiq. Remains in Bombay Presidency* (1885), pp. 133, 134 as one "of primary importance," for the survey. Mr. Cousens, in surveying the eastern part of Gujarât, prepared the drawings produced on Plates lxxxiv and lxxxv, but without either architectural elevation or photograph of the temple, and as only the draftsmen visited Sarnal, he was unable to supply any notes respecting it.

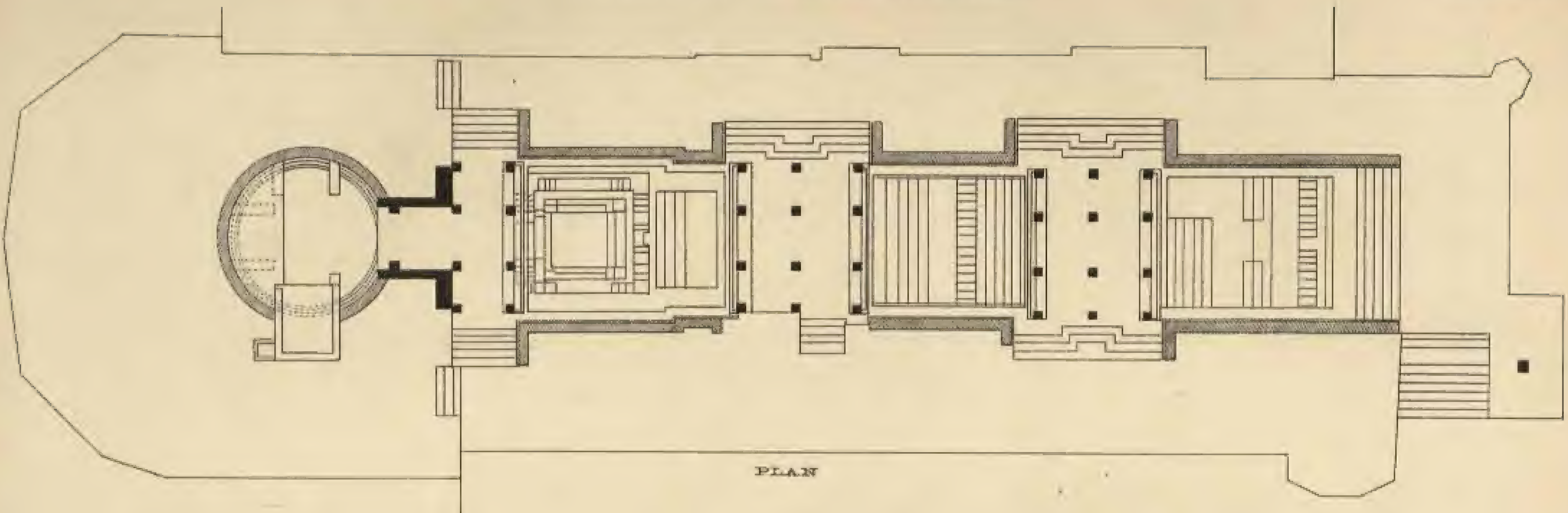
[2] *Arch. Surv. Westn. Ind.*, vol. IX, p. 25.

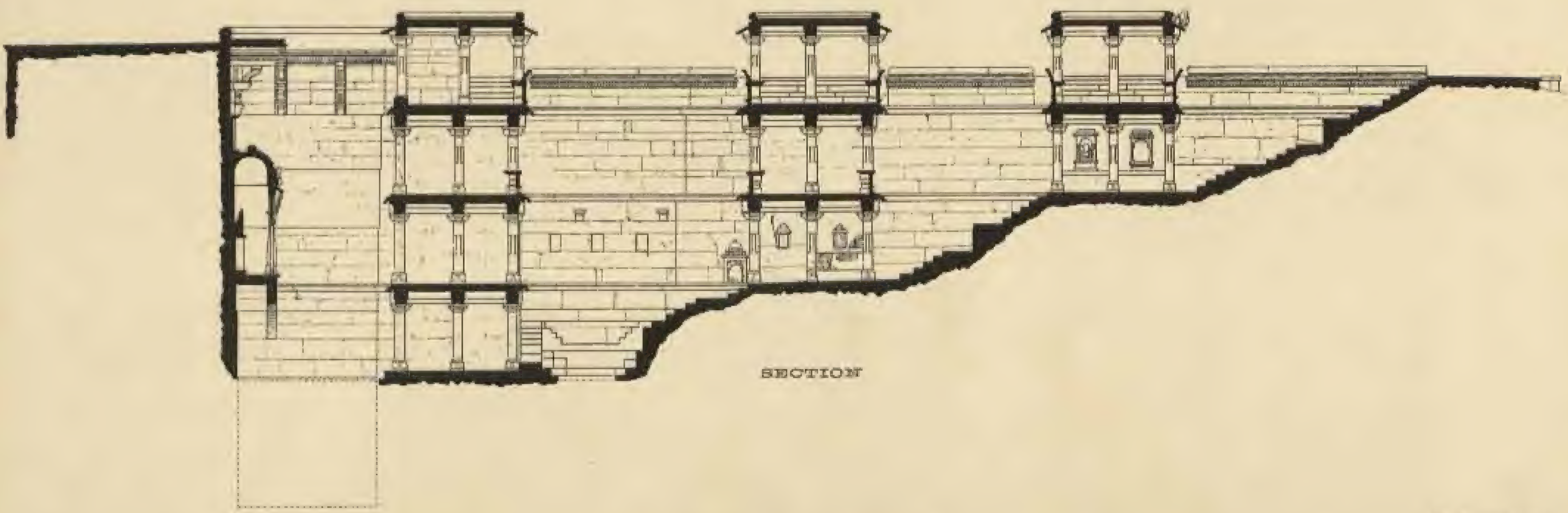
numerous projections, which lie in a circle about 24 feet in diameter and among which are seven recesses for images, facing so many of the eight points of the Hindû compass—that on the east being the entrance of the shrine.[1] The regents of the eight points—Indra, Agni, Yama, Nairṛiti, Varuna, Marut or Vâyu, Kubera and Śiva, were among the greater gods of earlier times, and are mostly still held in reverence. Between each pair of the projections containing these niches are two other advanced angles, divided vertically into numerous members.

The temple takes its name from the Galtâ, a small stream which here joins the Mahî.

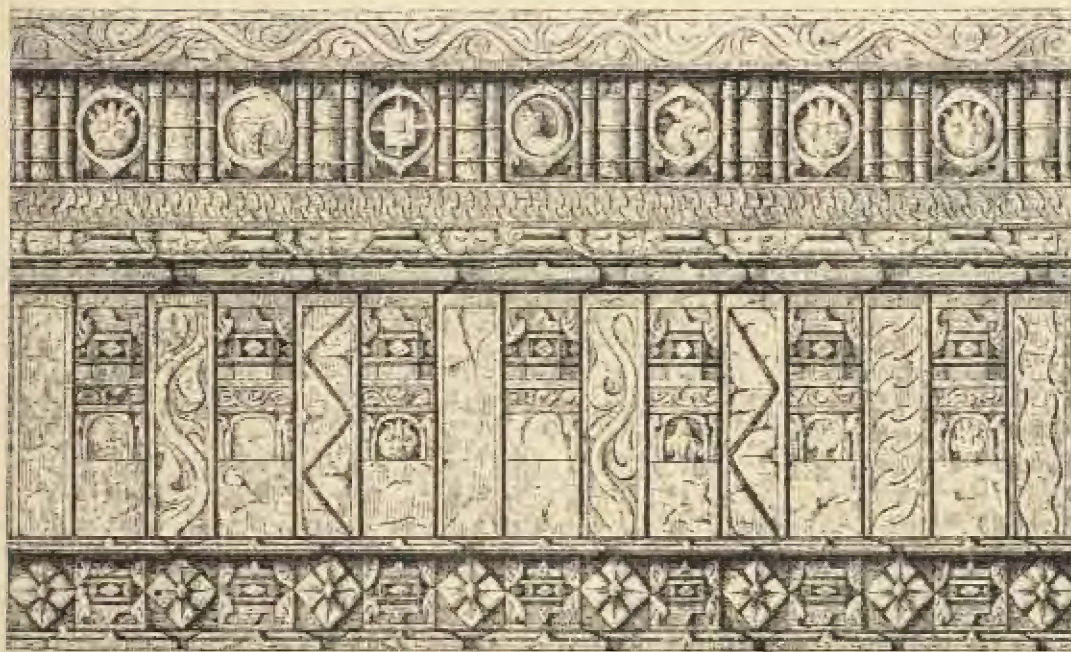
[1] These points are :—S.E., Dakshiṇapûrvâ, over which Agni or Vahna presides with the elephant Puṇḍarika; S., Dakshiṇa, held by Yama or Pitripati, with the elephant Vâmana; S.W., Dakshiṇapaśchimâ, held by Nairṛiti with Kumuda; W., Paśchimâ, by Varuna and Añjana; N.W., Uttarapaśchimâ, by Marut and Pushpadanta; N., Uttarâ, by Kubera and Sârvabhauma; N.E., Uttarapûrvâ by Îśana or Śiva and Supratika; and E., Pûrvâdik, over which Indra presides with the elephant Airâvati. See *Ind. Antiq.*, vol. VI, p. 361.

MATA BHAVANI'S WAV AT ASARWA, AHMADABAD. PLATE XIII.

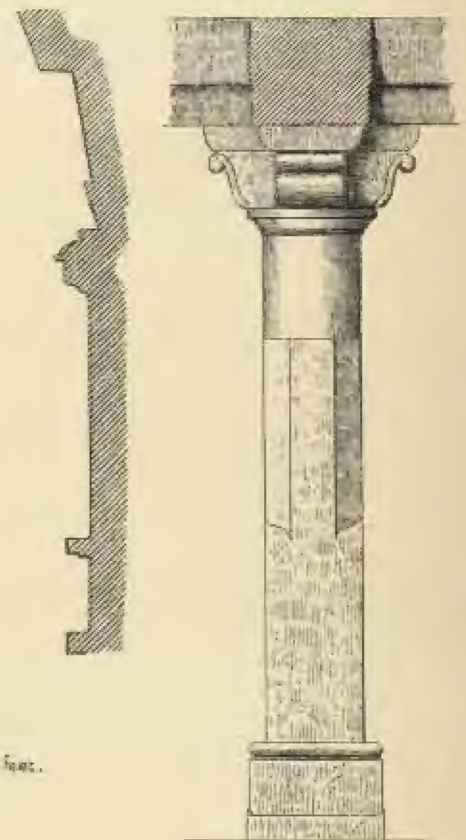




1. MATA BHAVANI'S WAV: SCREEN.



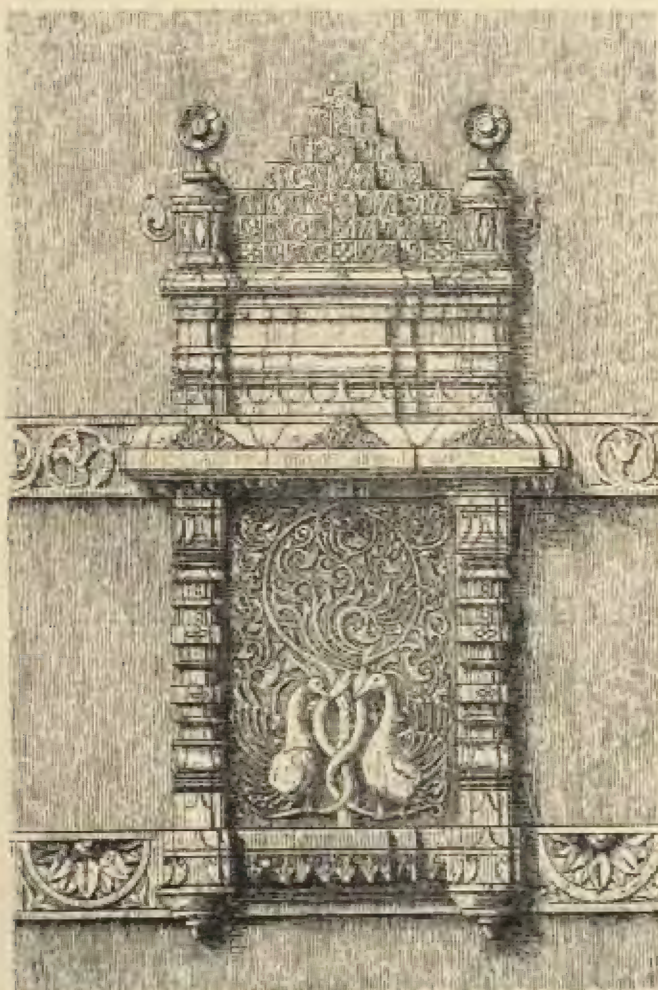
2. PILLAR.



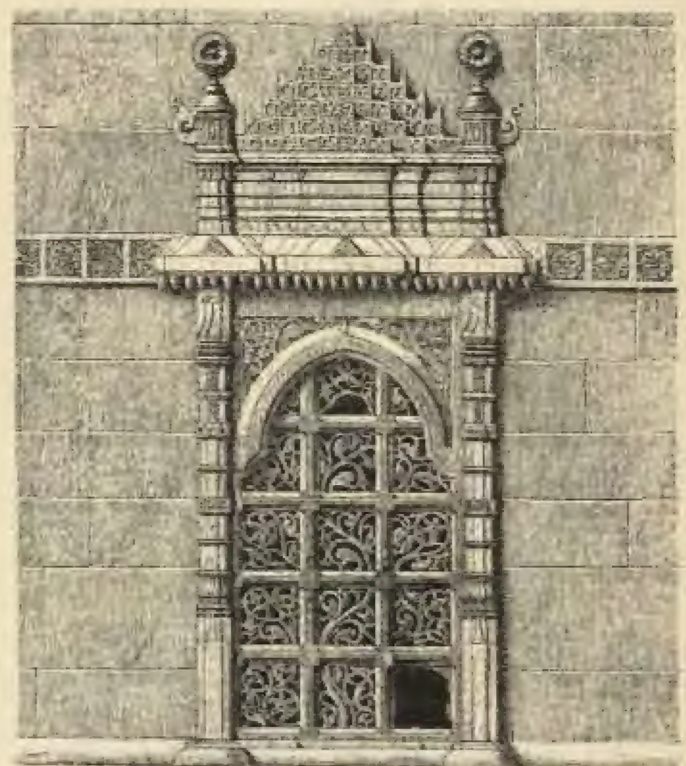
SCALE TO FIGS. 1 & 3.

Scale of 12" 6" 1 2 3 4 5 feet.

3. BAI HARIR'S WAV: SCULPTURED NICHE.



4. BAI HARIR'S TOMB: WINDOW UNDER THE DOME.

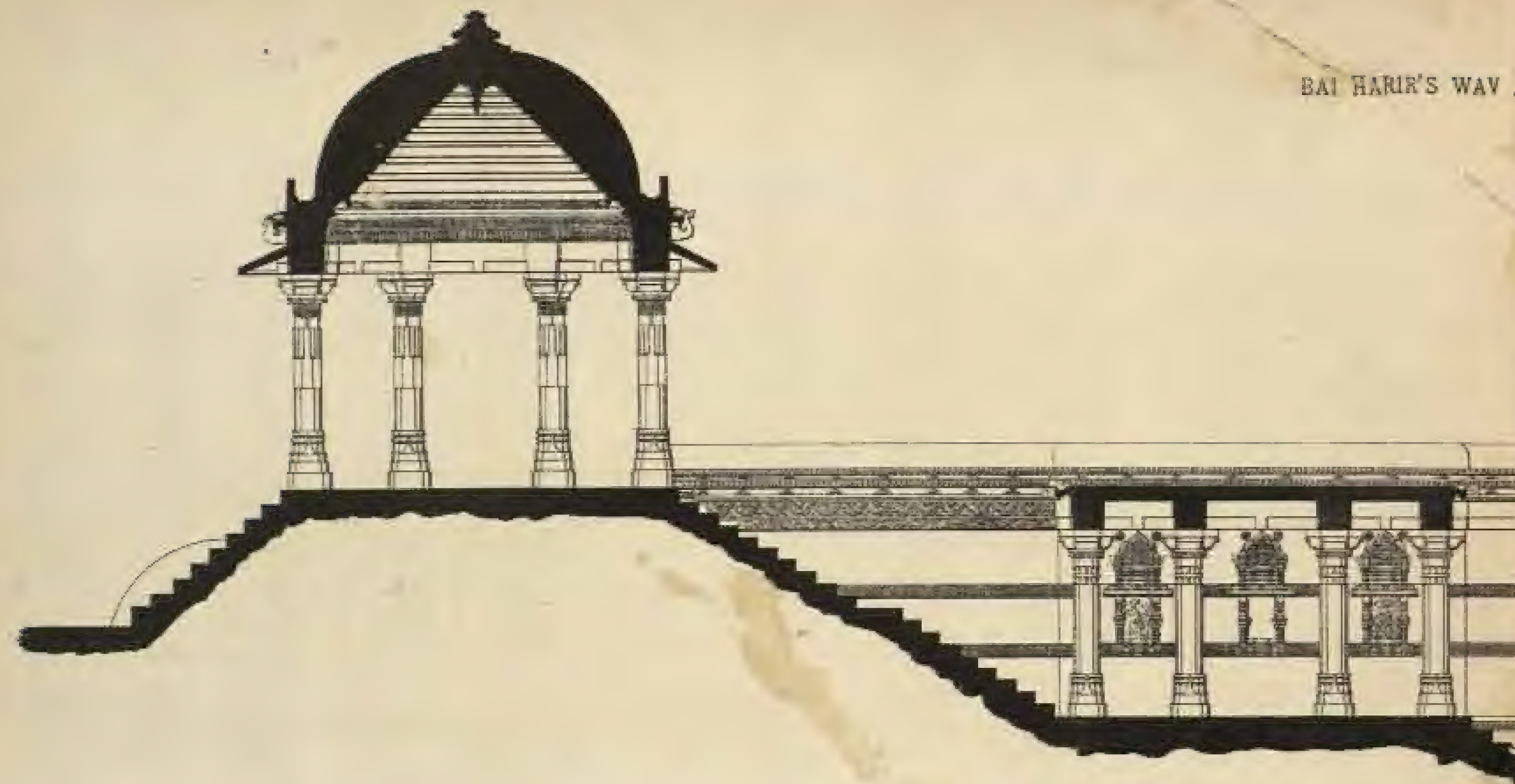
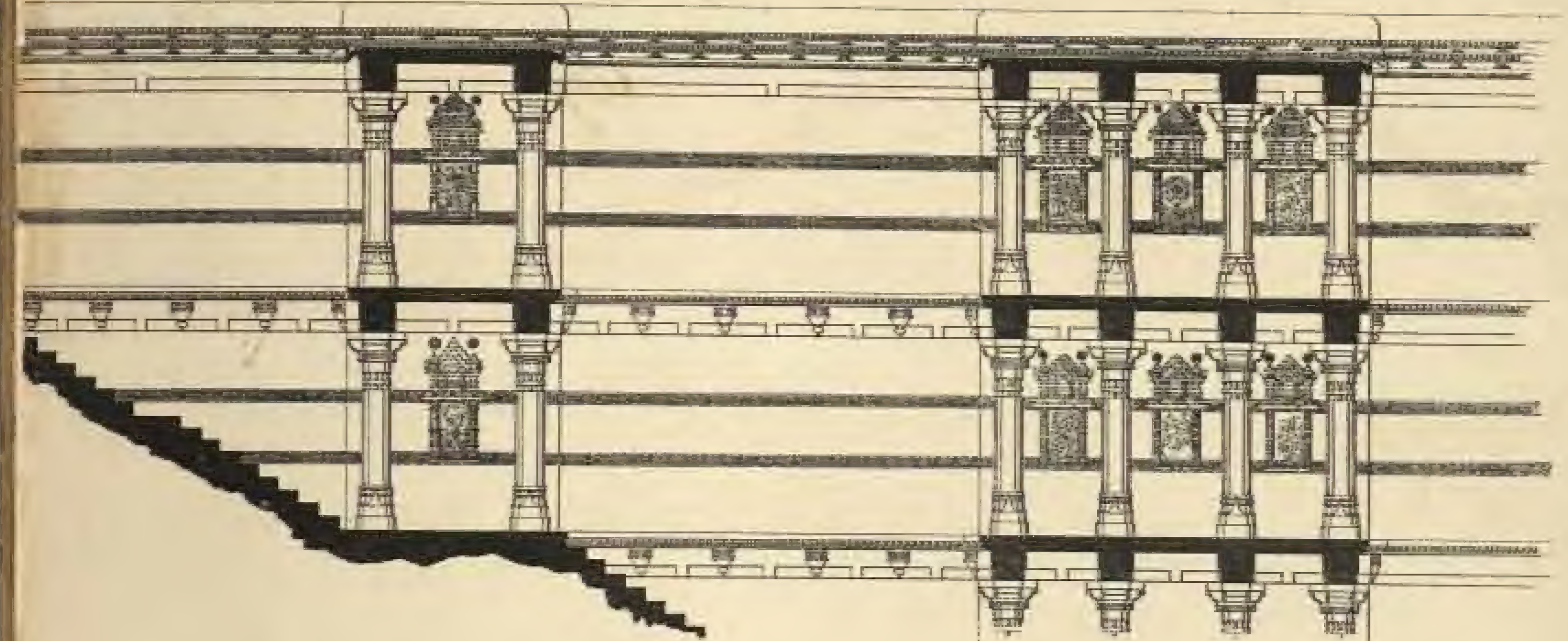


SCALE TO FIGS. 2 & 4.

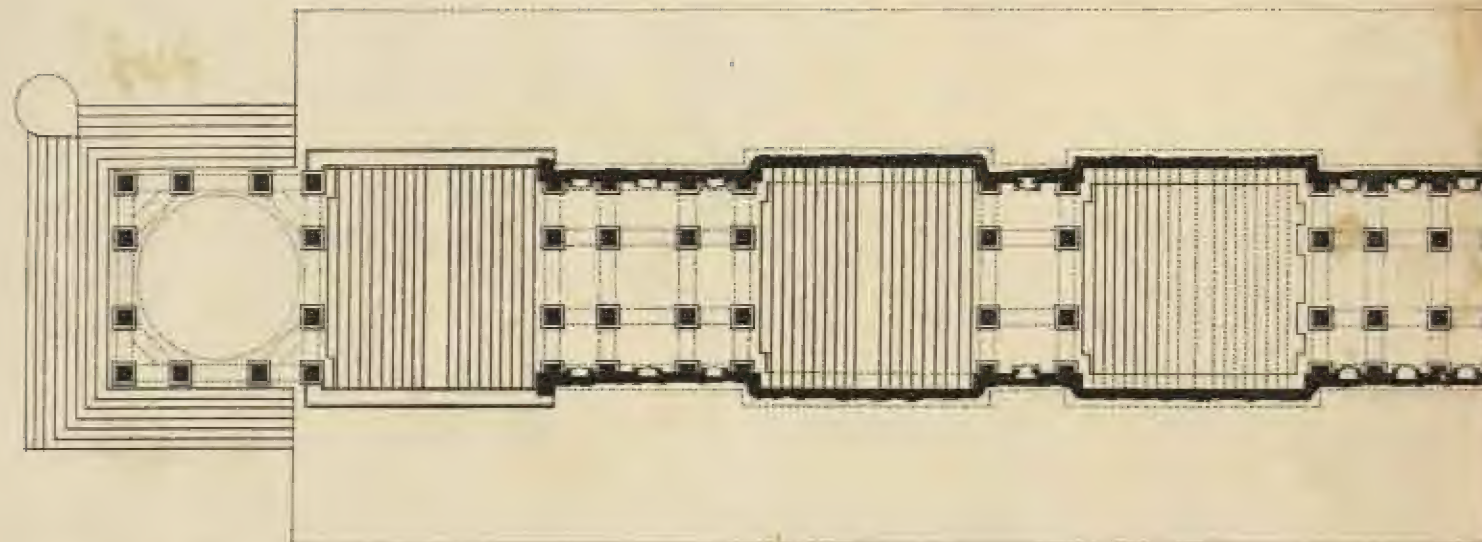
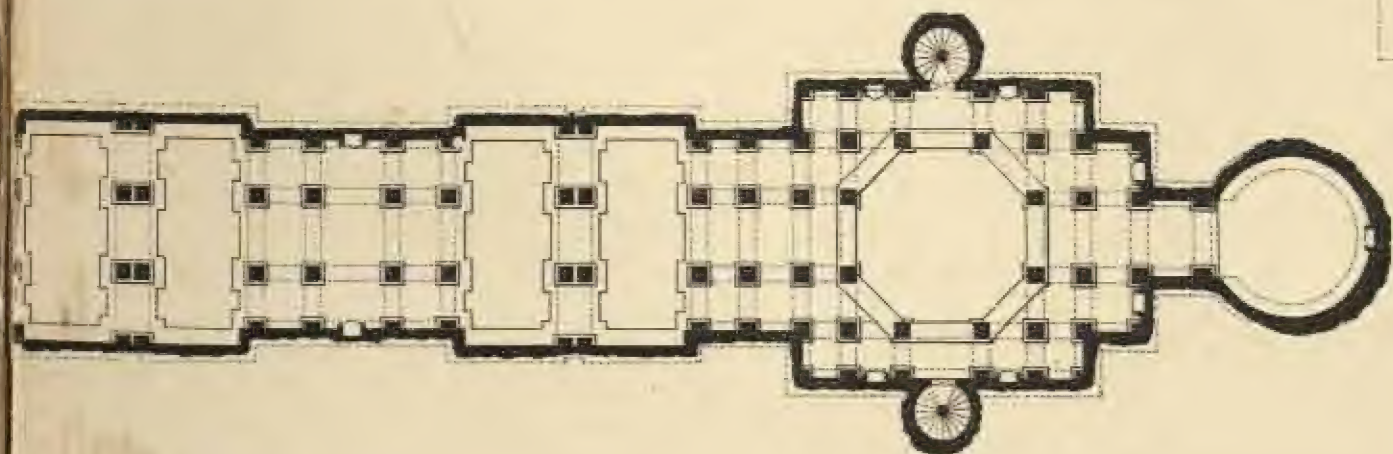
Scale of 12" 6" 1 2 3 4 5 Feet.

H. Cousens surv. *J. Burgess dir.*

1. SECTION.

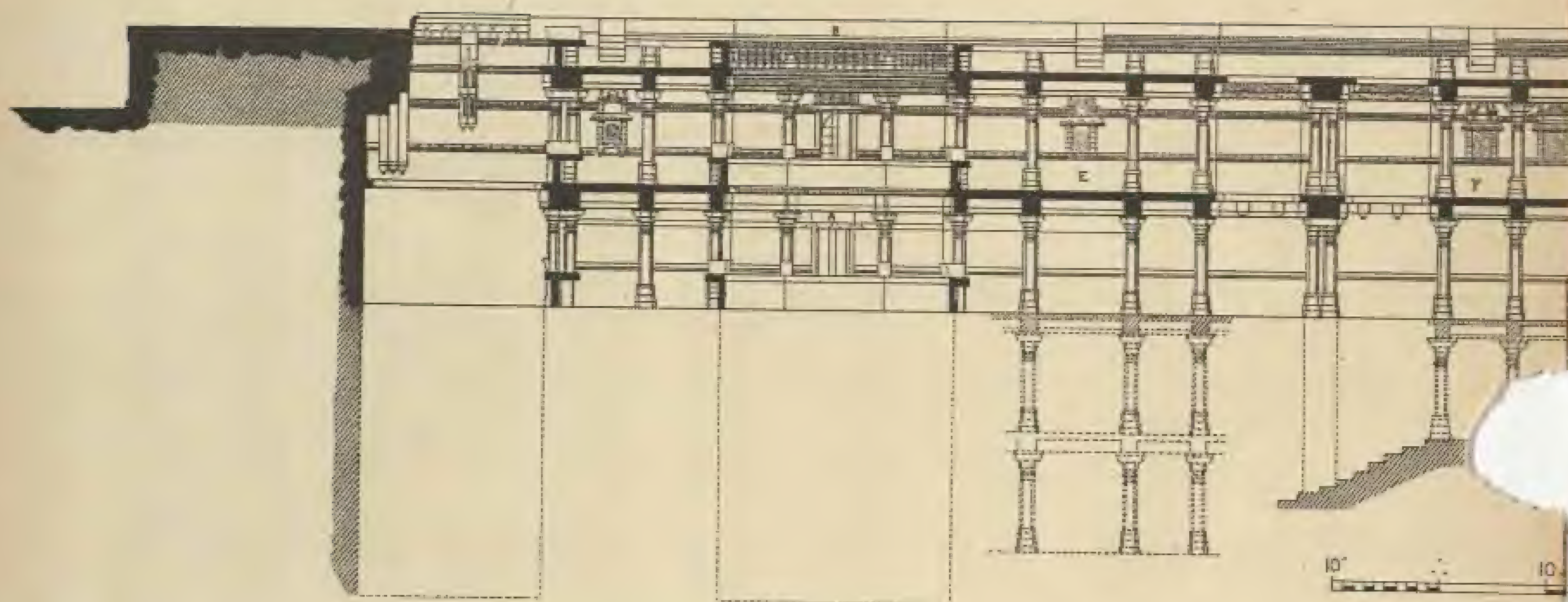



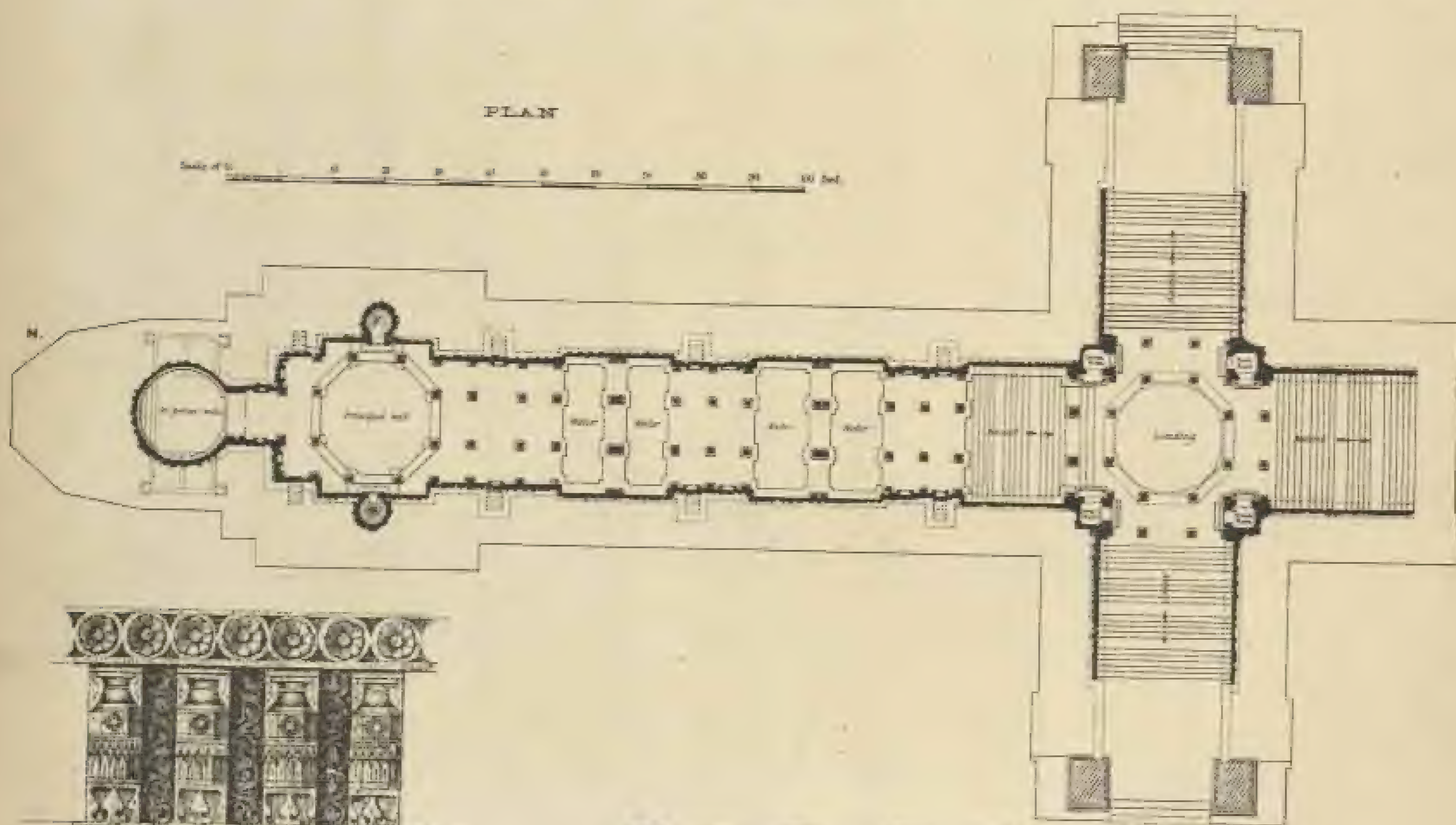
2. PLAN.

H. Cousens surv.

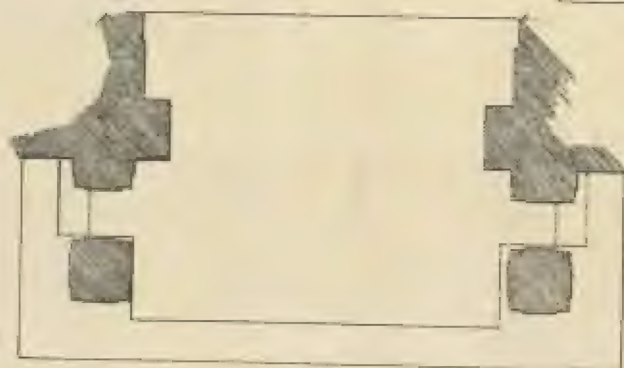
J. Burgess dir.

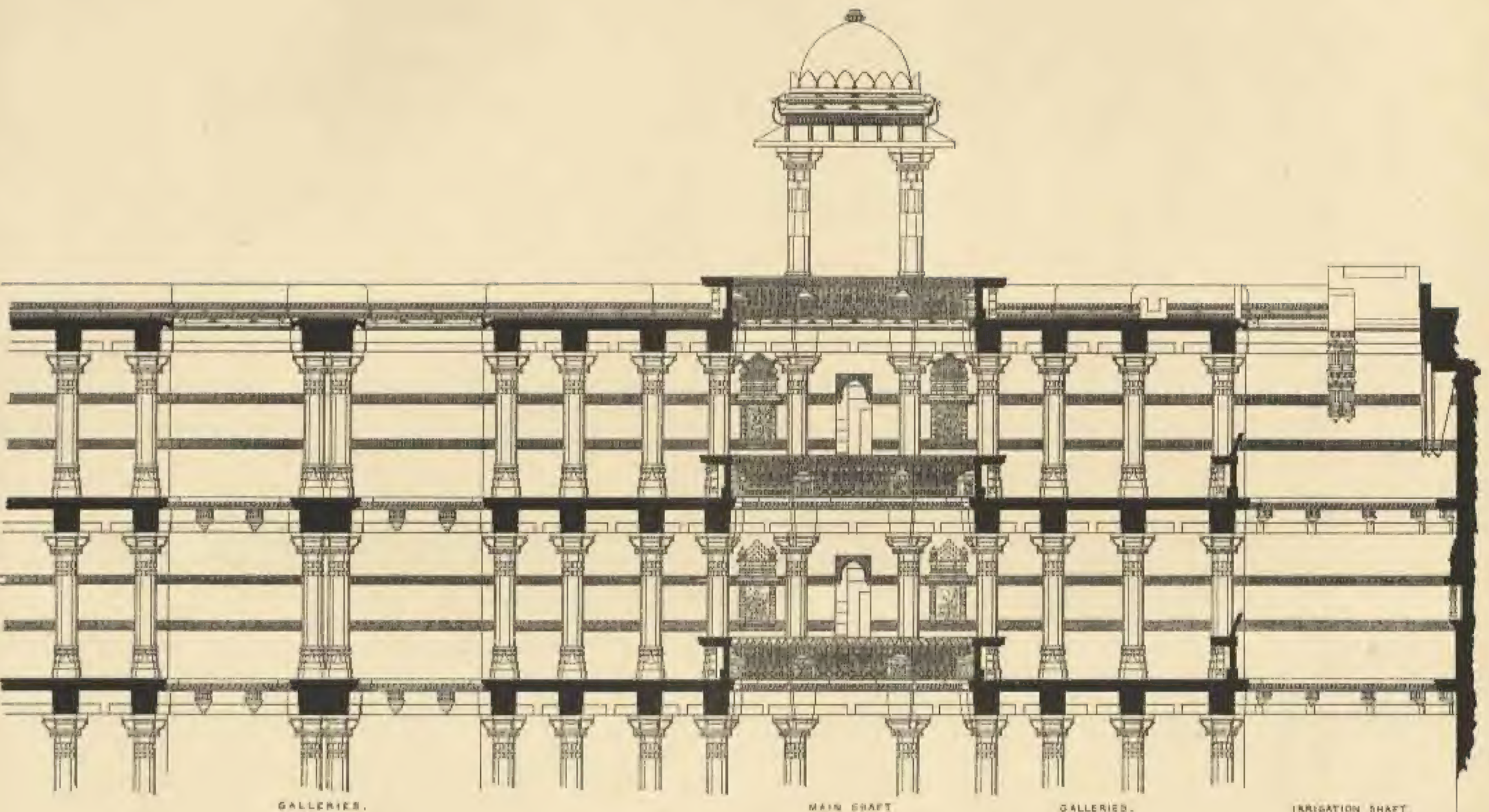






H. Cousens surv.





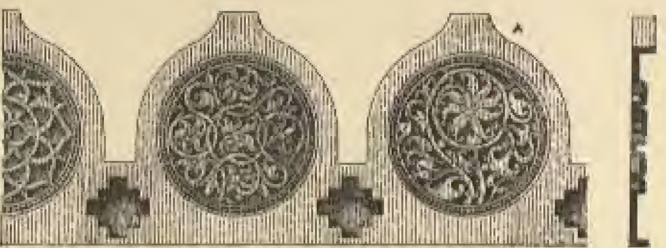
SECTION OF WEST PORTION.

H. Cousens surv.

MOSQUE AND TOMB OF BAI HARIR AT ASARWA, AHMADABAD.

PLATE XVII.

1. PLAN.



2. ANTEFIXA ON THE UPPER CORNICE OF THE TOMB.
SCALE 1-10TH

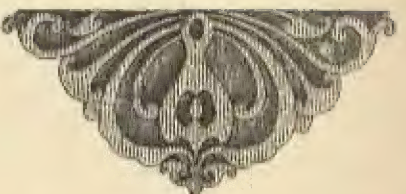
3. PENDANT IN DOME



ELEVATION



PLAN LOOKING UP
SCALE 1-10TH



4. DRIP OF THE CORNICE OF THE TOMB.
SCALE 1-5TH

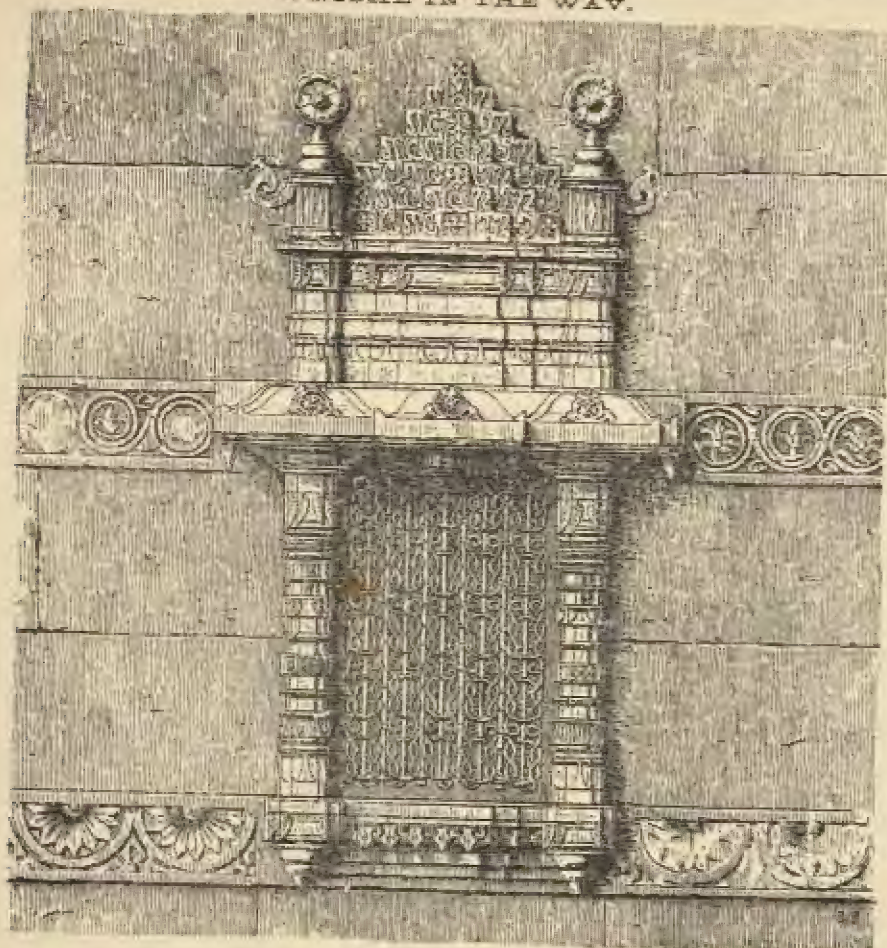
Scale of 10 · 10 20 30 40 50 60 70 80 90 100 Feet

N. DHARANDHAR, BOMBAY SCH. OF ART

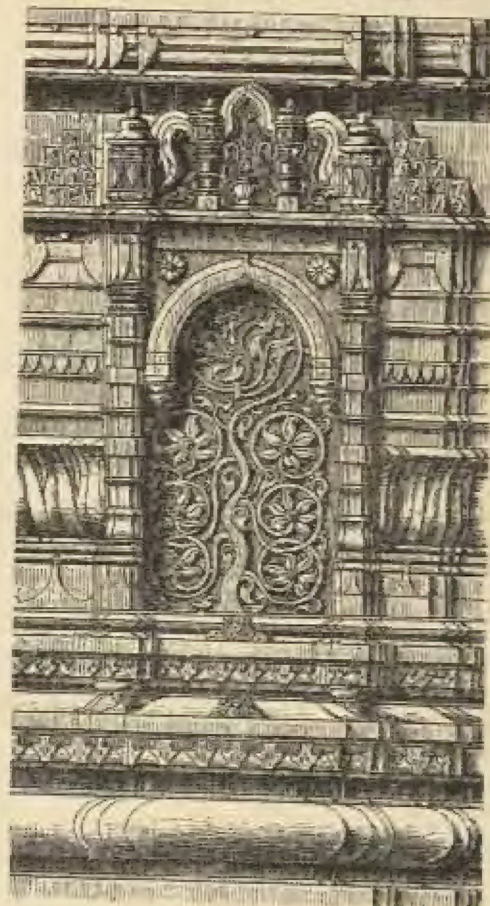
H. Cousens surv.

J. Burgess dir.

1. NICHE IN THE WAV.

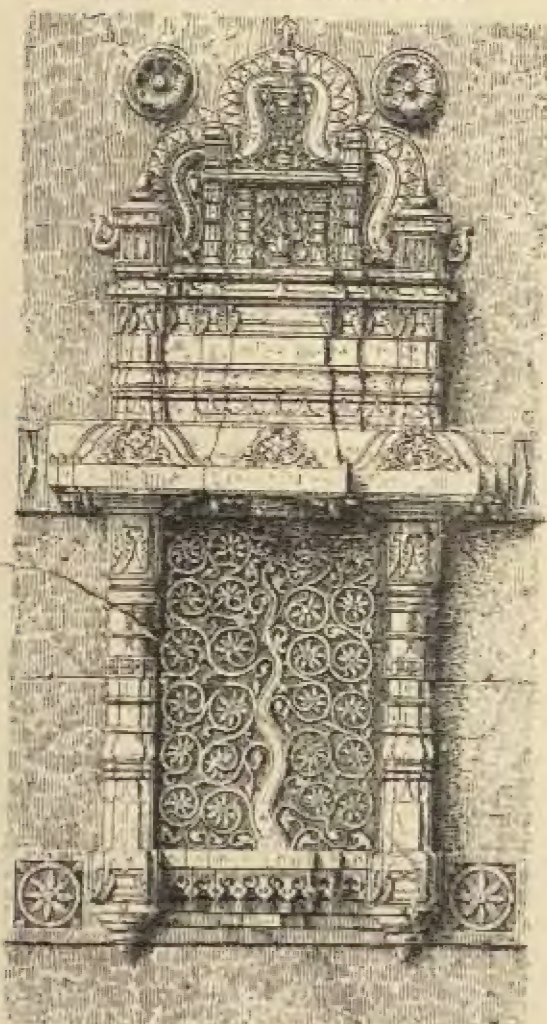


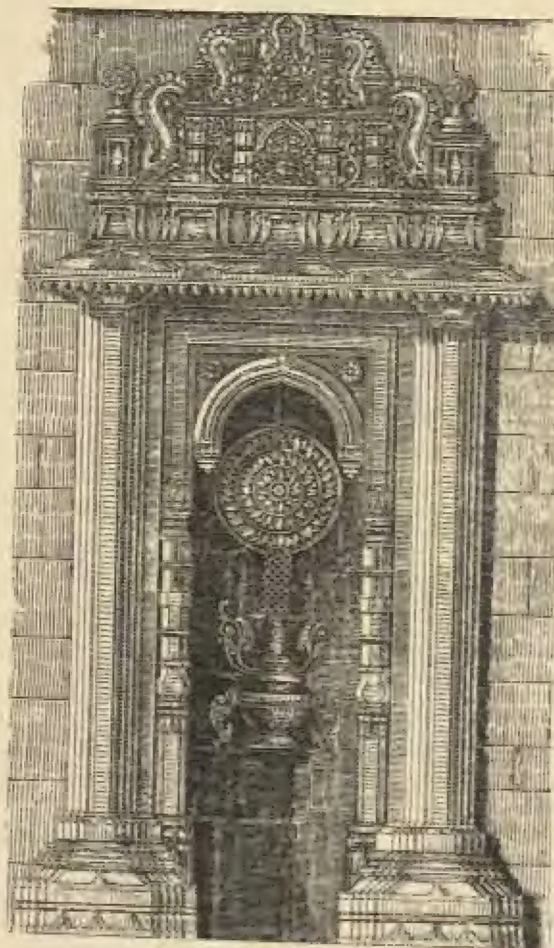
3. NICHE IN THE MOSQUE.



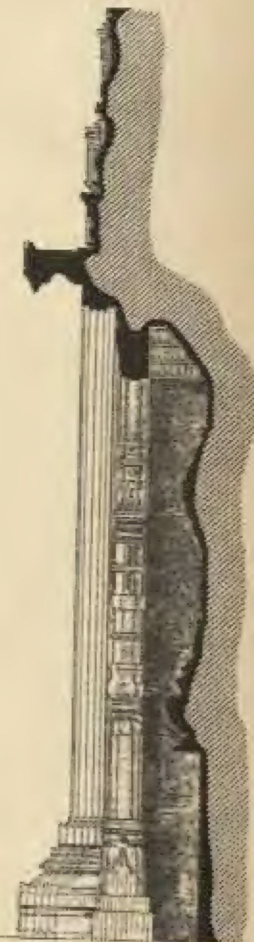
S. Pacheco.

2. NICHE IN THE WAV.





5. ELEVATION.



6. SECTION.



4. PLAN OF NORTH MIHRAB.



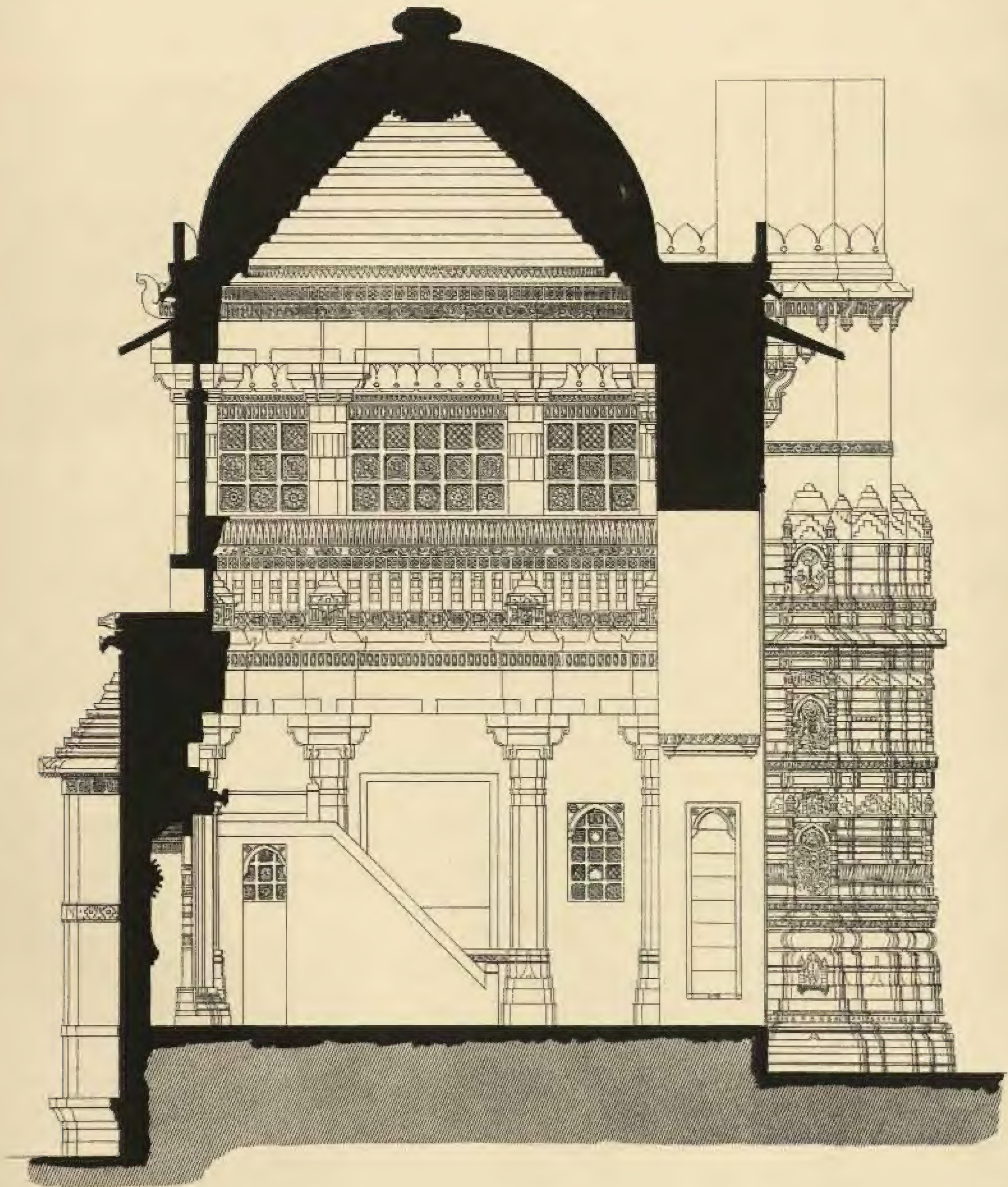
SCALE TO FIGS. 1, 2, 3.

J. Burgess dir.

G. J. Fonseca, School of Art, Bombay.

BAI HARIR'S MASJID,—CROSS SECTION.

PLATE XIX.

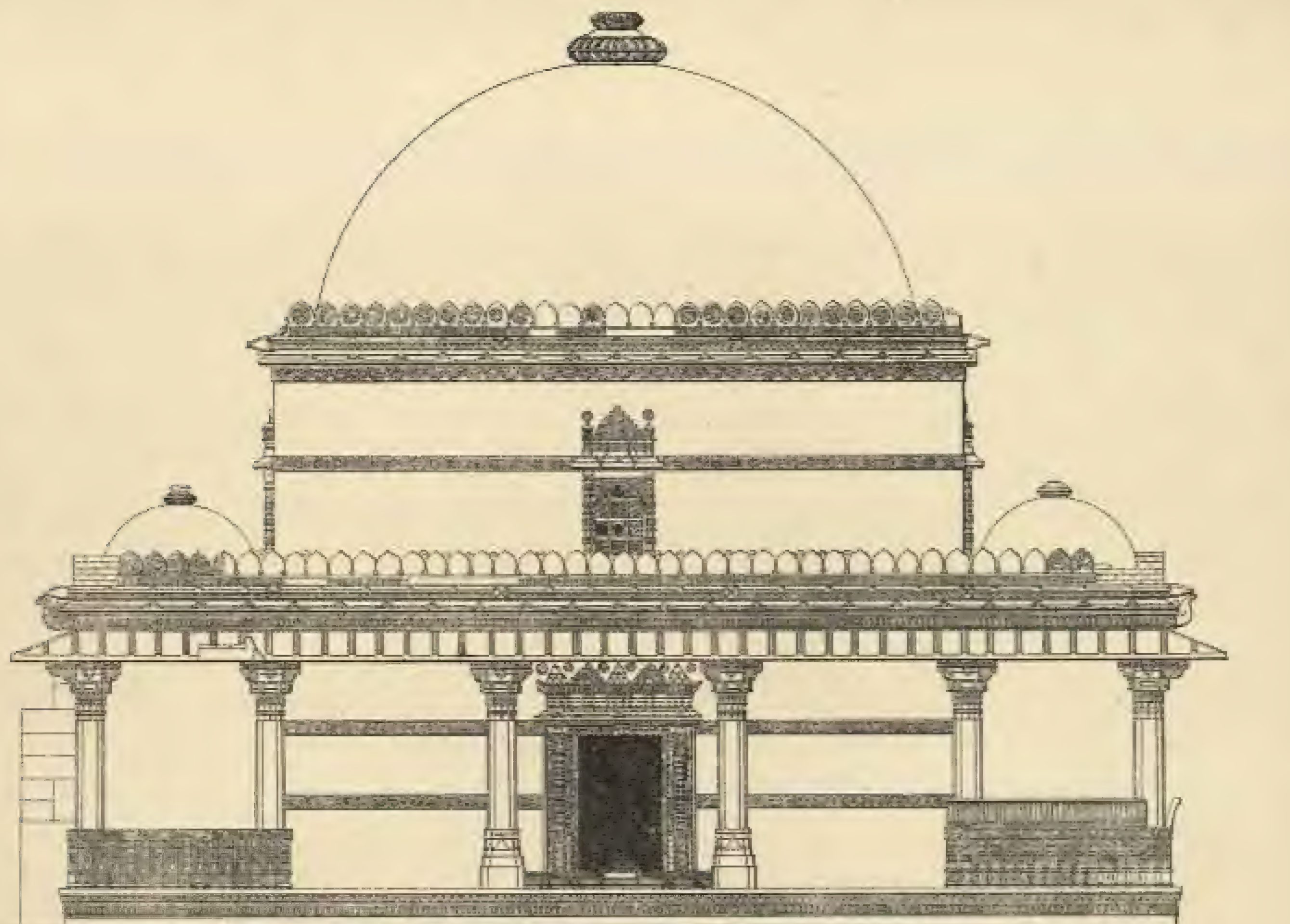


SCALE

10 · 10 20 Feet.

H. Cousens surv.

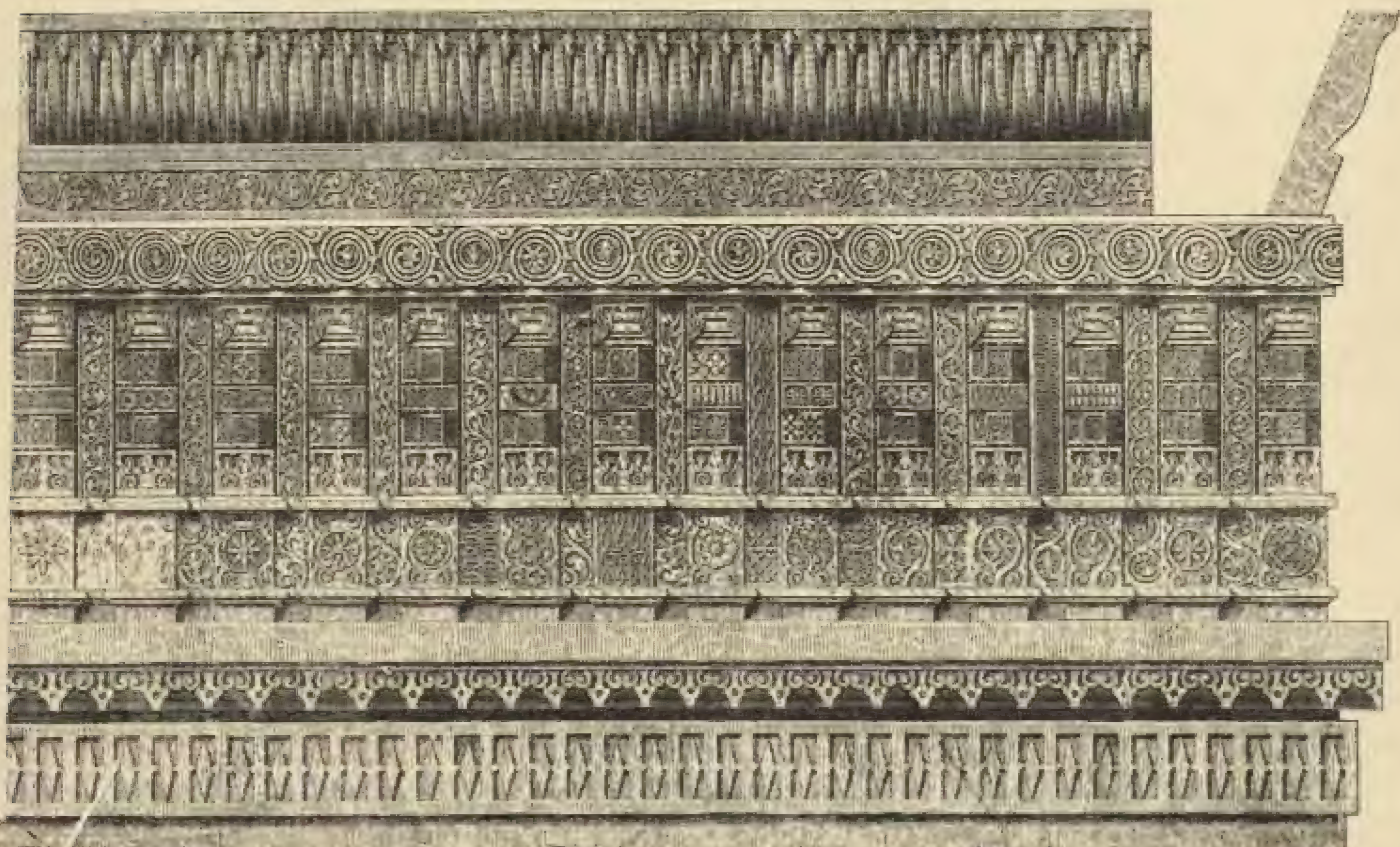
J. Burgess dir.



1. ELEVATION: SOUTH FACE.

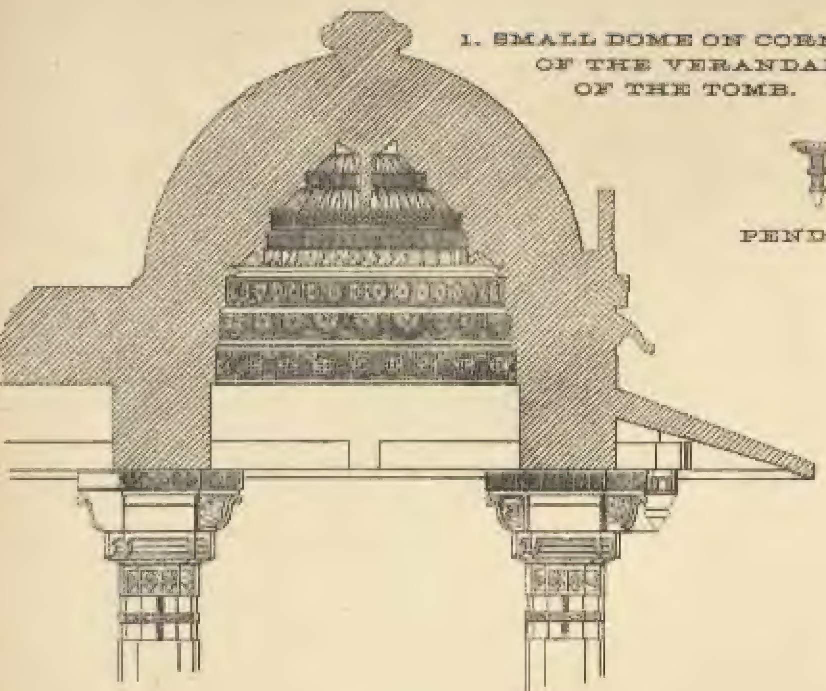
Scale of 10 — 10 — 20 — 30 Feet.

2. SCREEN AT THE CORNER OF THE VERANDAH, S. FACE, E. END.

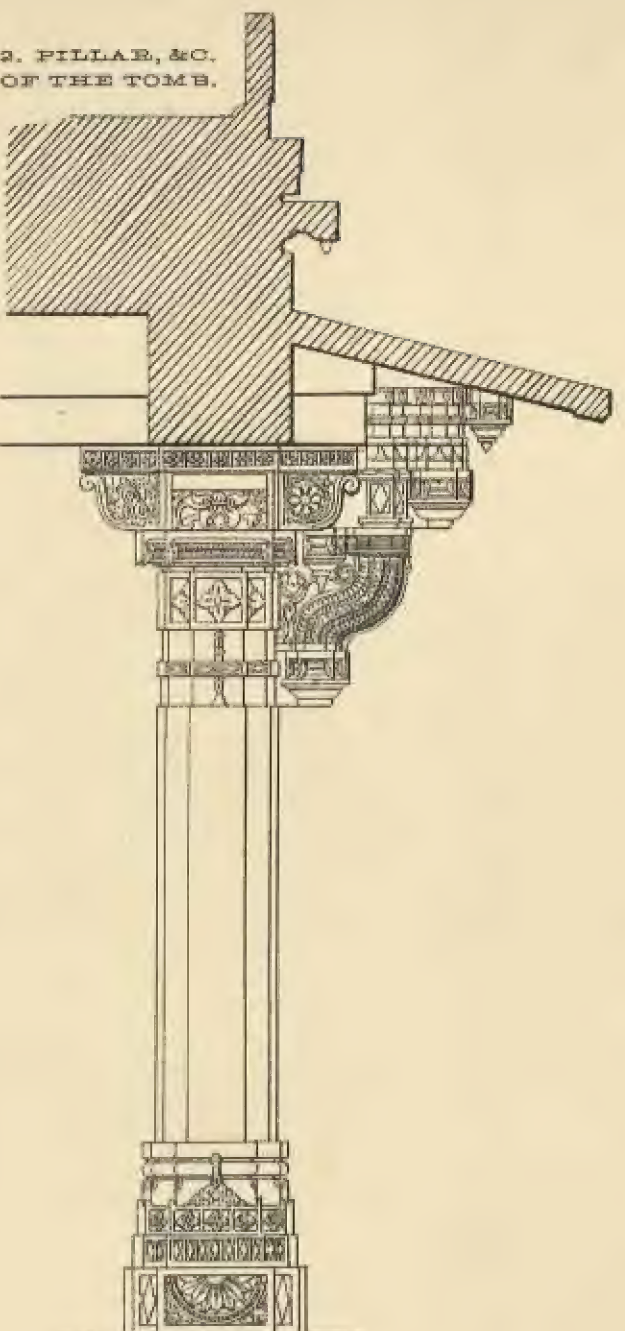


H. Cousens surv. J. Burgess dir.

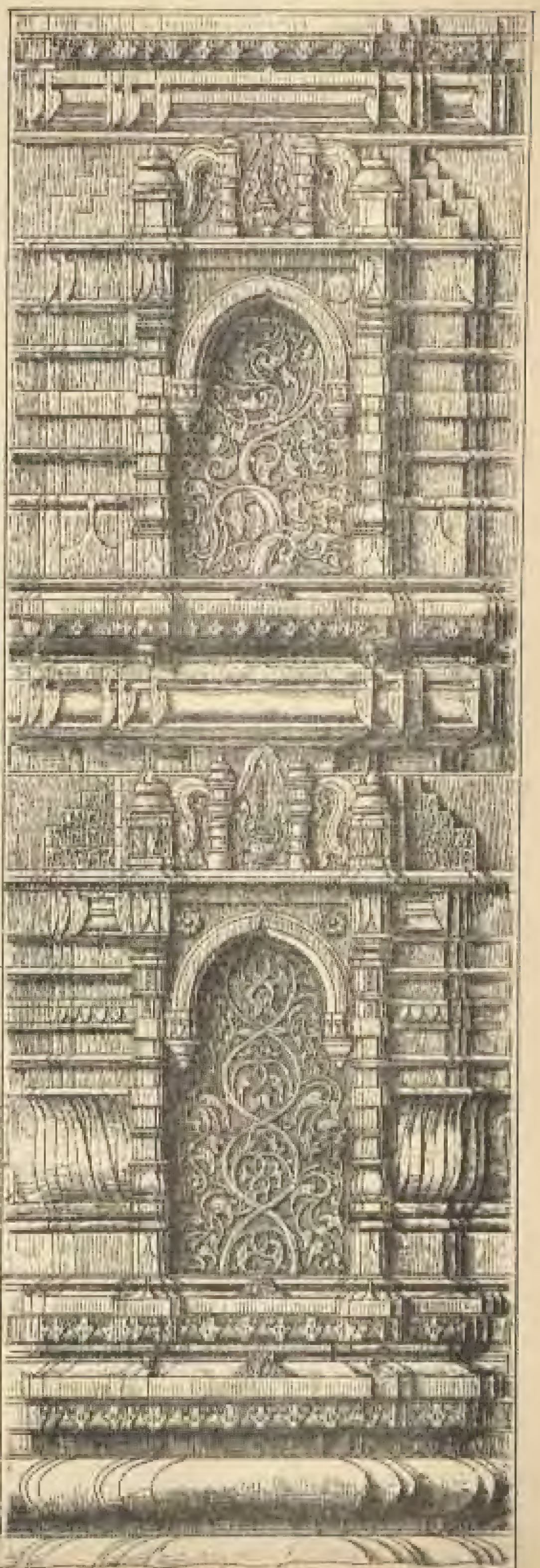
BAI HARIR'S MOSQUE AND TOMB.



1. SMALL DOME ON CORNER OF THE VERANDAH OF THE TOMB.



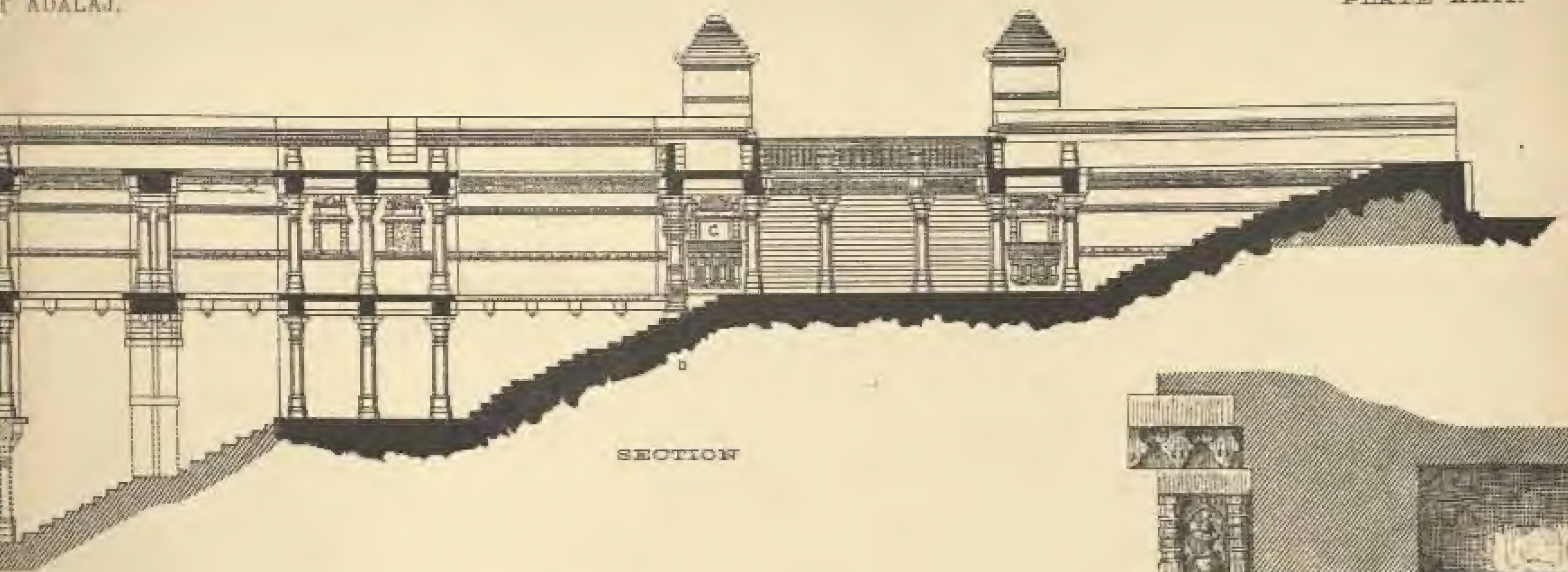
2. PILLAR, &C. OF THE TOMB.

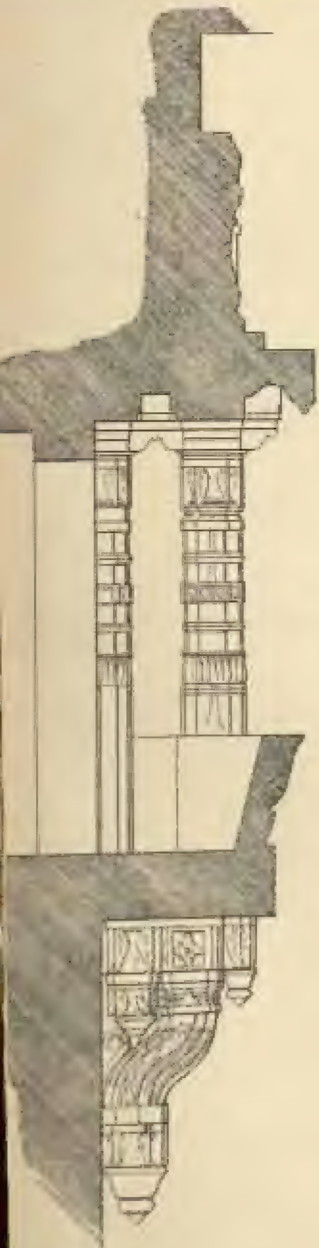


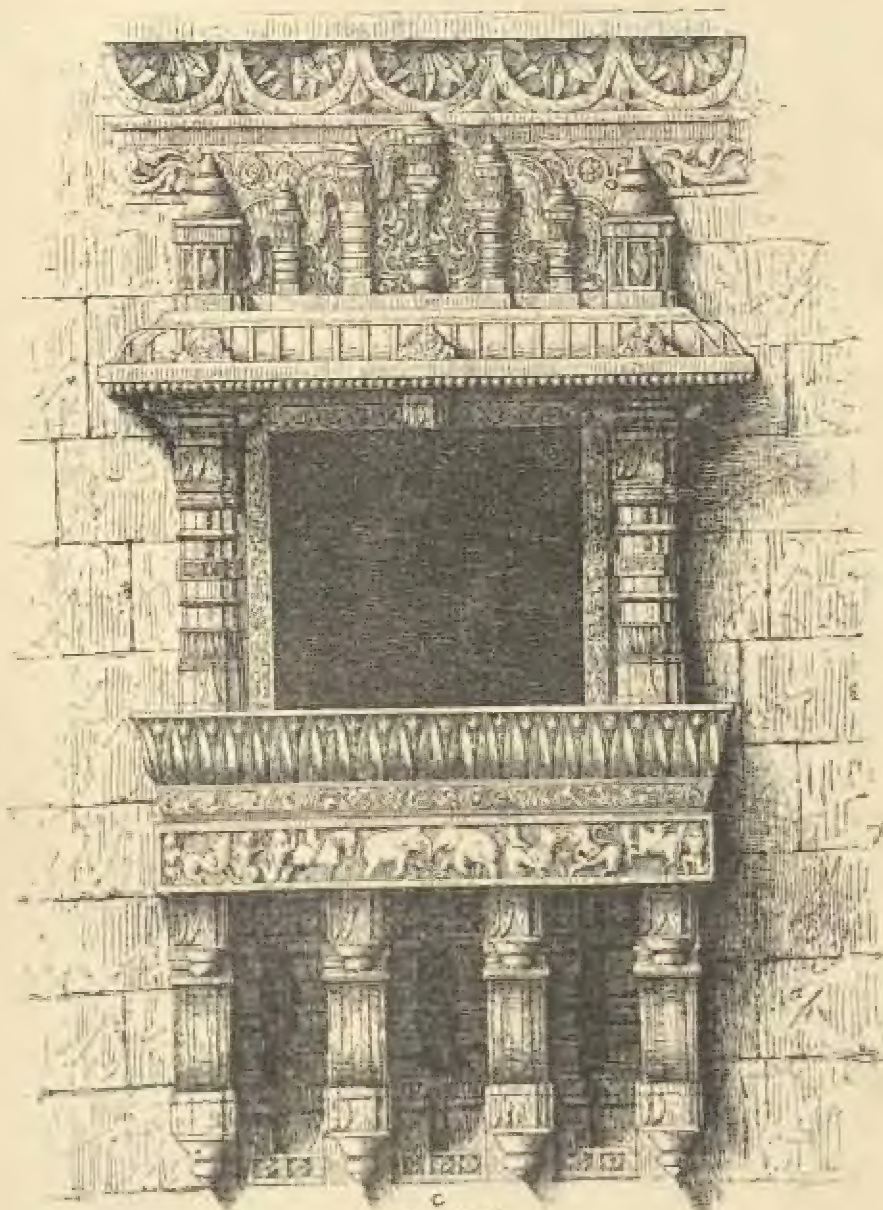
3. NICHES IN THE MINARET OF THE MOSQUE.

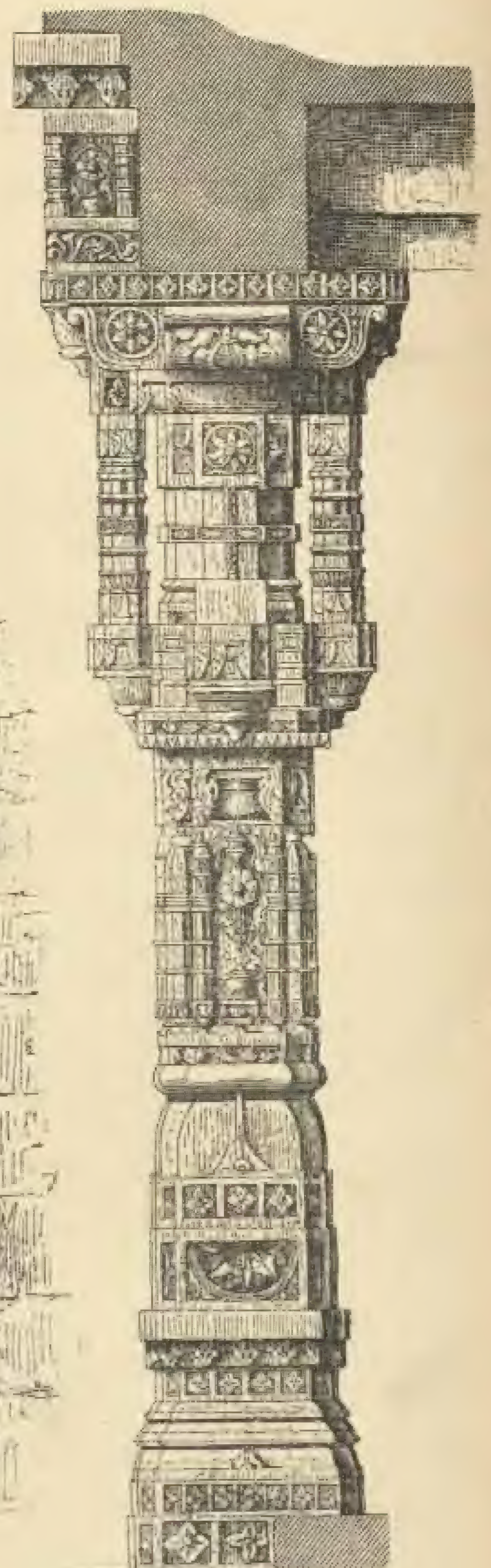
H. Cousens surv. *J. Burgess dir.*

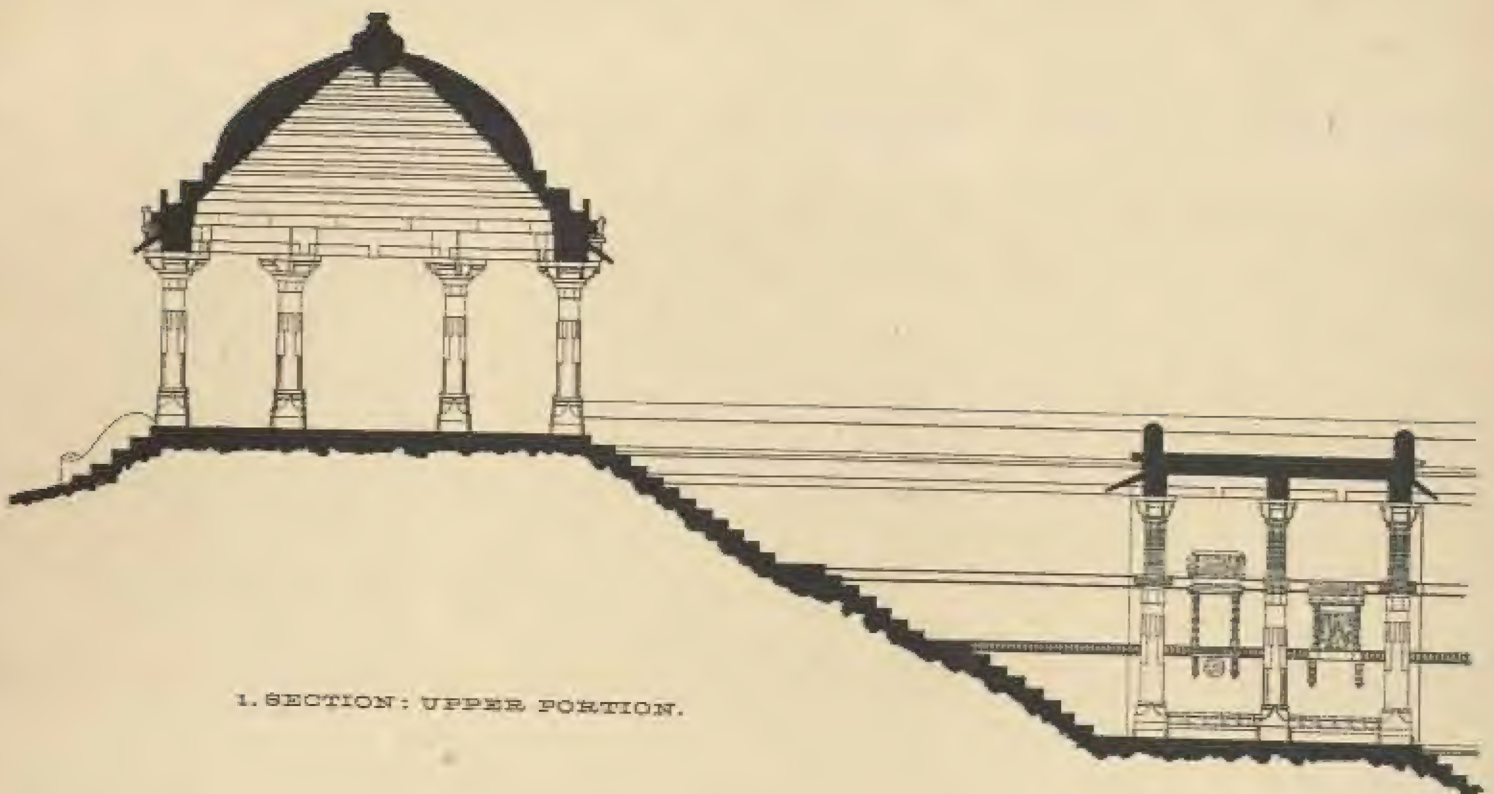



C
D
SECTION
SCALE
20 30 40 50 60 70 80 90 100 FEET.

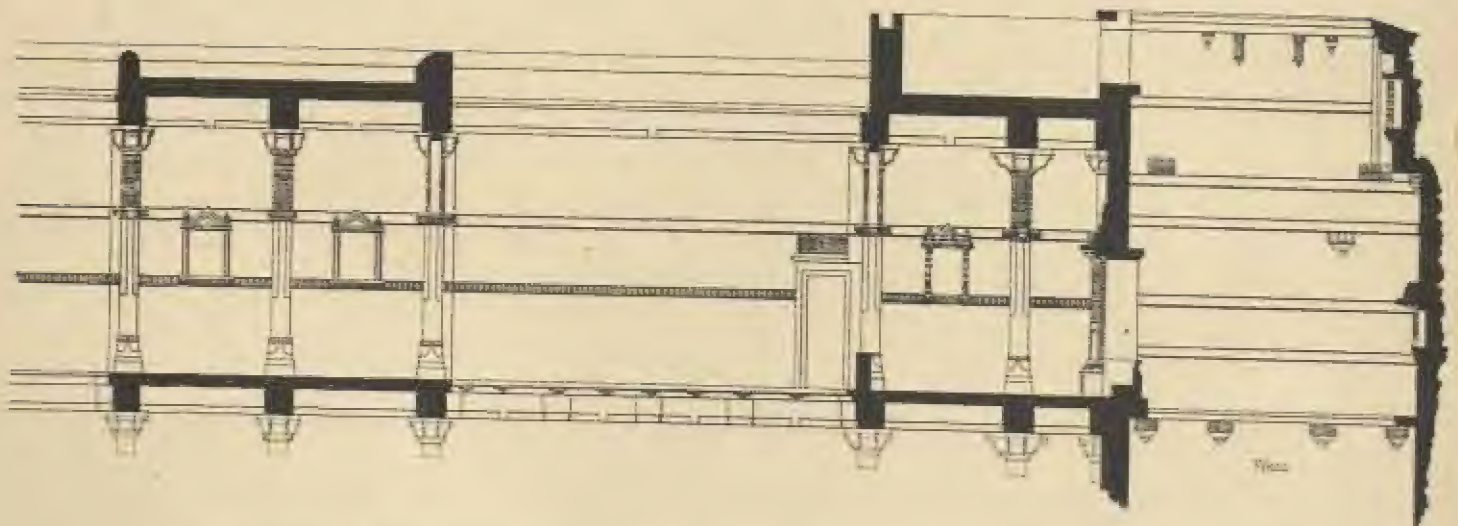

C
SECTION.
4 5 6 7 8 9 10 FEET


C
ELEVATION.


PILLAR AT D

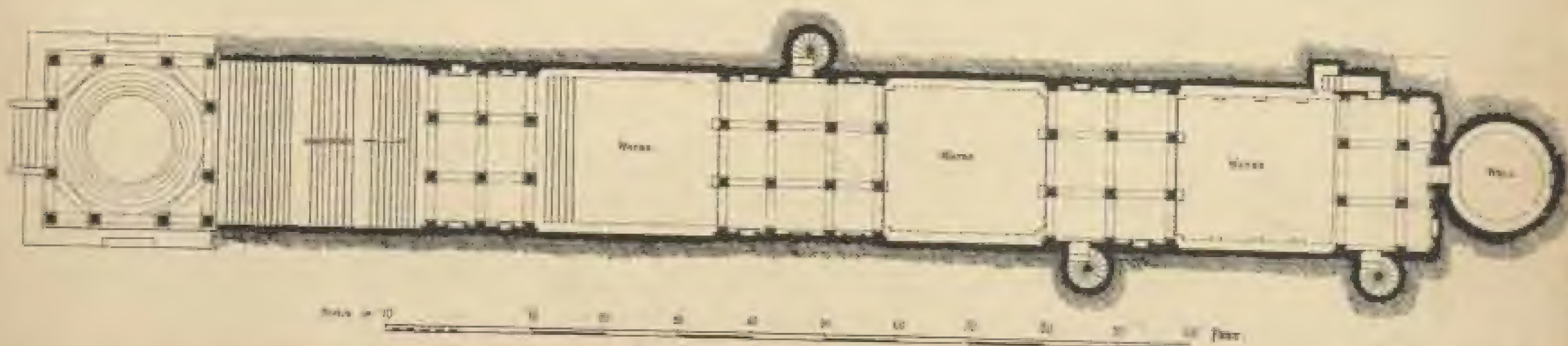


1. SECTION: UPPER PORTION.



2. SECTION THROUGH THE RESERVOIR AND DRAW-WELL SHAFTS.

3. PLAN.



H. Cousens surv.



THE TOMB OF

SHAH ALAM

WITH ITS

SURROUNDING BUILDINGS,

Ahmedabad.



— 1882-3 —

H. Cousens survd.

SHAH ALAM: INNER DOOR OF THE TOMB. PLATE XXV.



SCALE OF 12" 1 2 3 4 5 6 7 8 9 10 FEET

J. Burgess dir. *H. Cousens surv.*



1. OUTER GATEWAY.



2. INNER CORRIDOR OF THE MAUSOLEUM, ON THE WEST SIDE, FROM THE SOUTH.

SHAH 'ALAM: PERFORATED WINDOW IN THE TOMB.

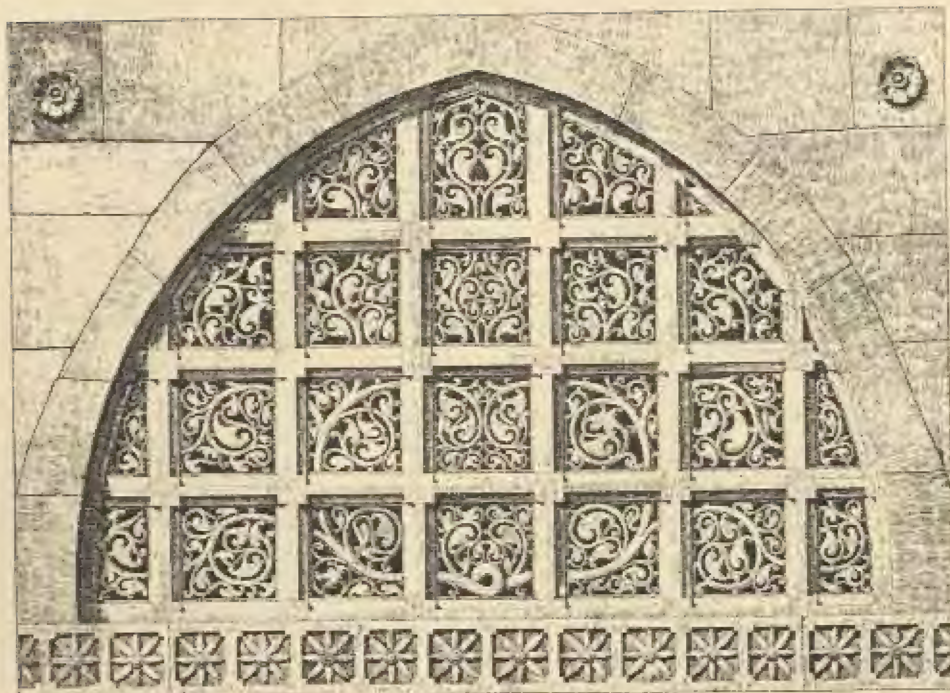
SIDI BASHIR'S MASJID: ONE OF THE MINARS.



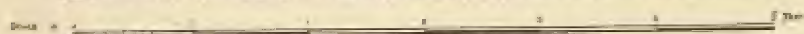
Scale of 1 2 3 4 5 6 7 8 9 10 feet

J. Burgess dir.

H. Cousens surv.



1. SHAH 'ALAM: PERFORATED STONE WINDOW

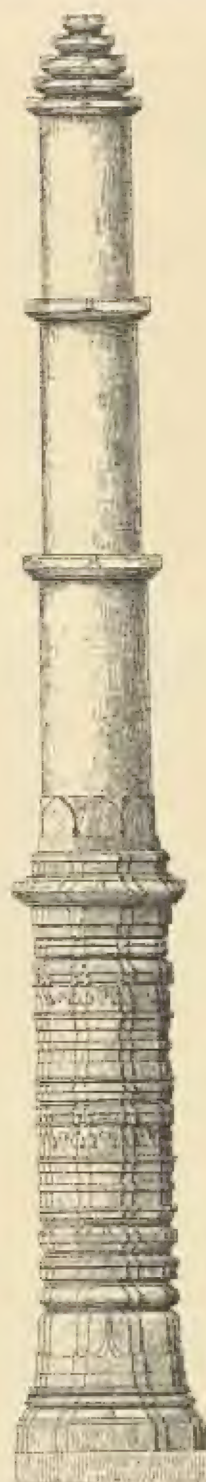




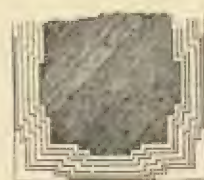
2. TOMB AT DARVESH ALI'S MOSQUE.



3. MINARET AT SHAH ALIJI'S MOSQUE

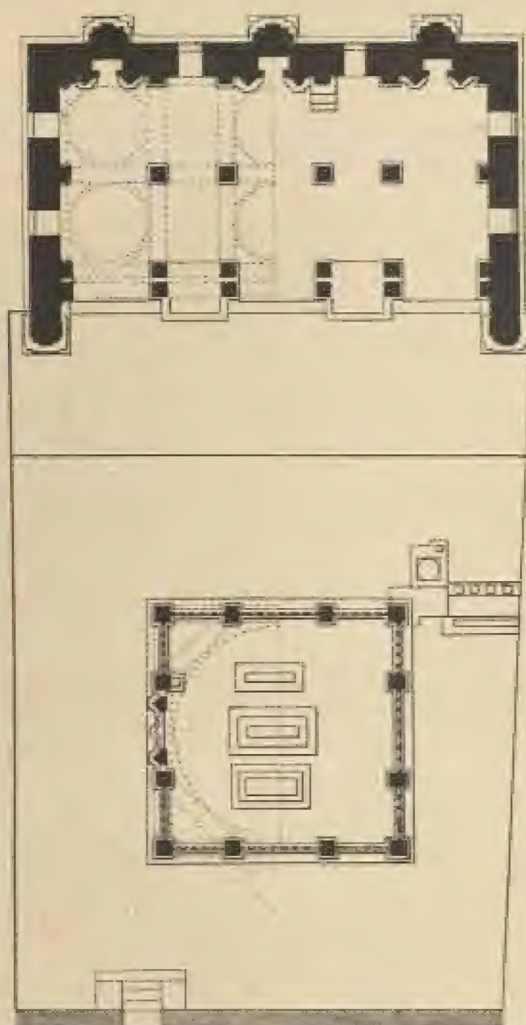






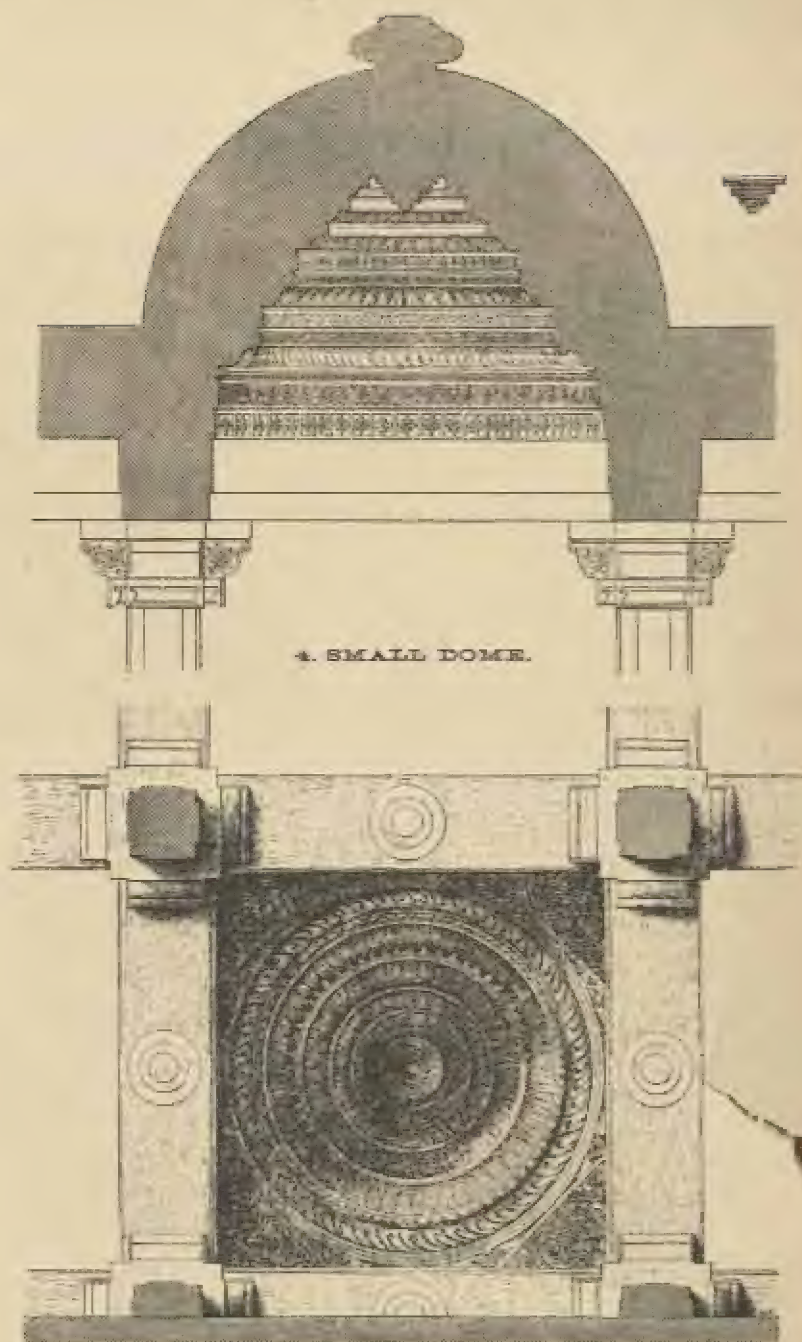
J. Burgess dir.

H. Cousens surv.



1. PLAN OF MOSQUE AND TOMBS.

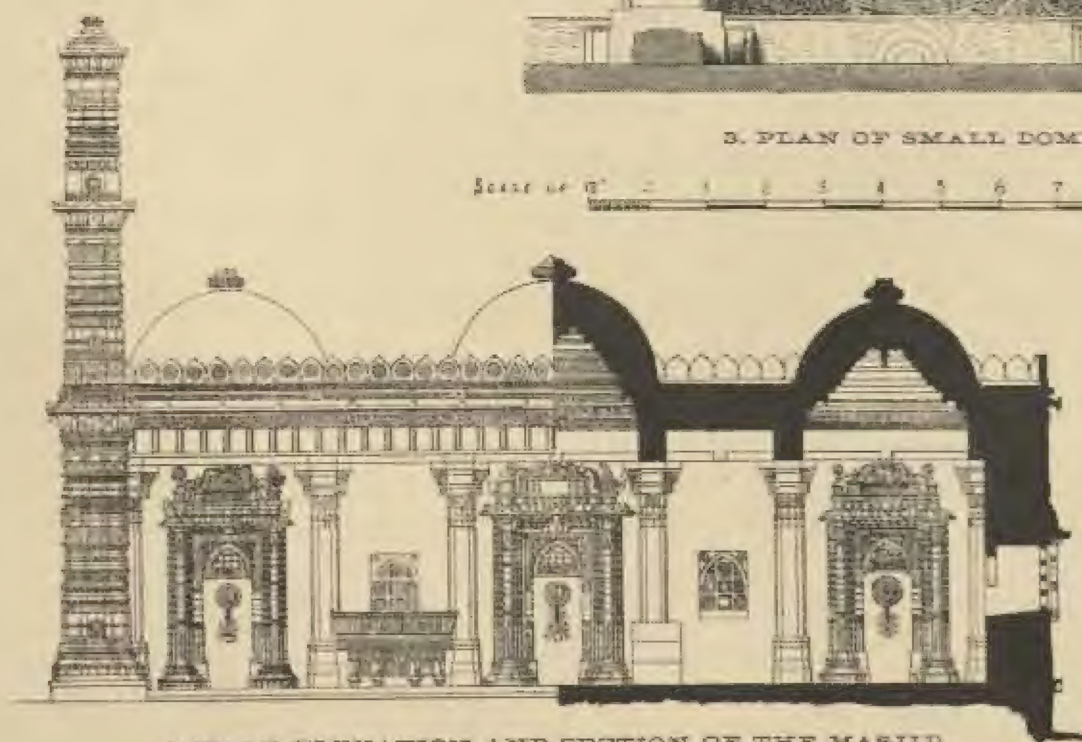
Scale 10 — 0 — 10 — 20 — 30 Feet.



4. SMALL DOME.

3. PLAN OF SMALL DOME.

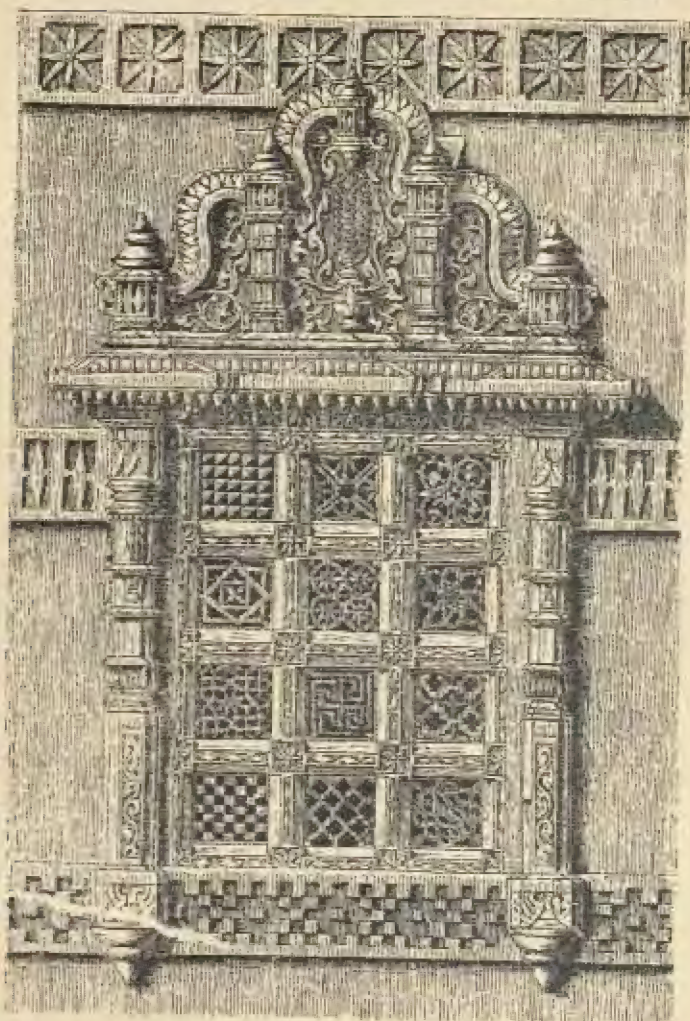
Scale of 12" — 0 — 1 — 2 — 3 — 4 — 5 — 6 — 7 — 8 — 9 — 10 Feet.

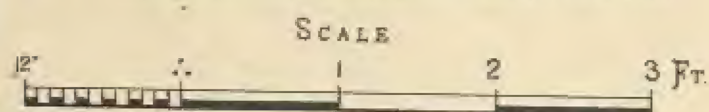


2. HALF ELEVATION AND SECTION OF THE MASJID.

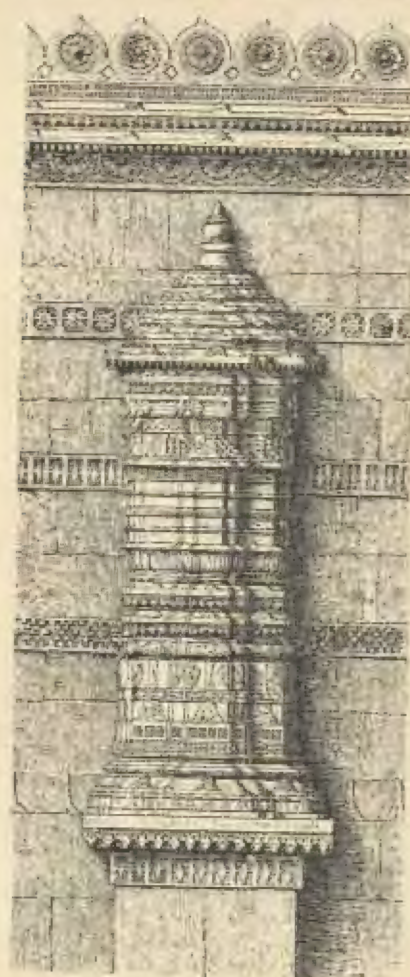
Scale of 10 — 0 — 10 — 20 — 30 Feet.

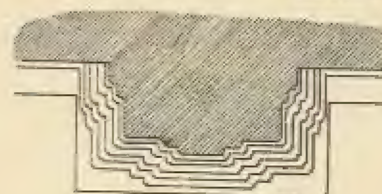
1. WINDOW IN DARVESH 'ALI'S MOSQUE.

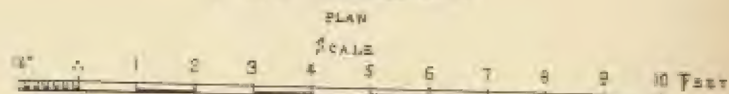




2. BUTTRESS IN DARVESH 'ALI'S MOSQUE.

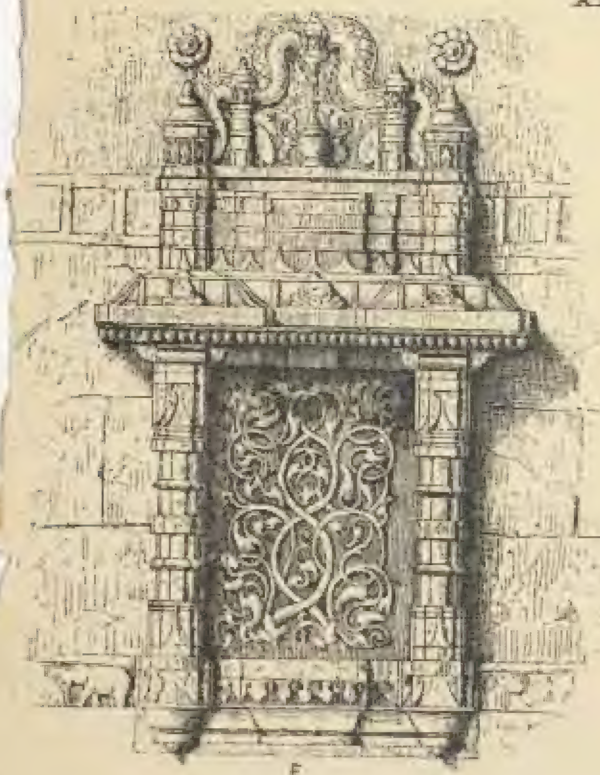


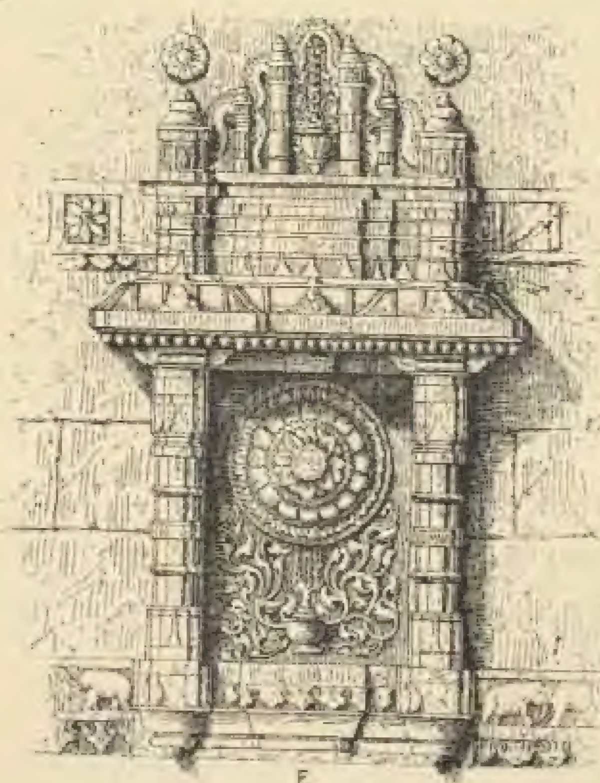


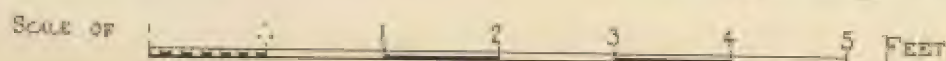


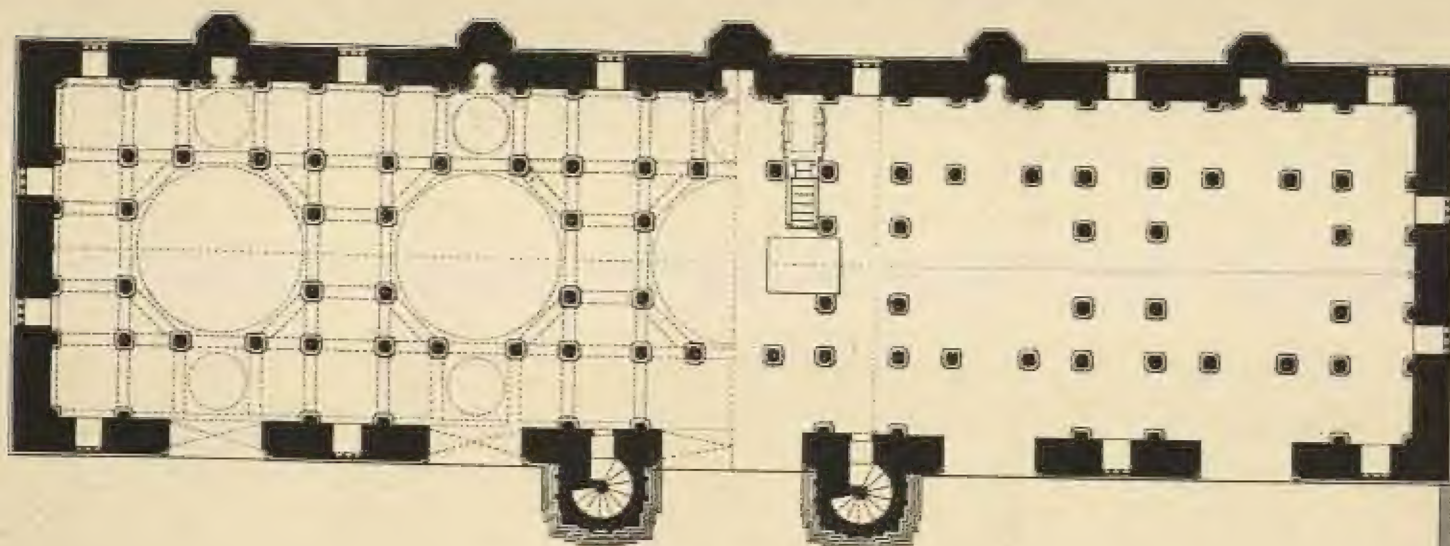
S. J. Pacheco.

3, 4. PANELS FROM ADALAJ WAV.



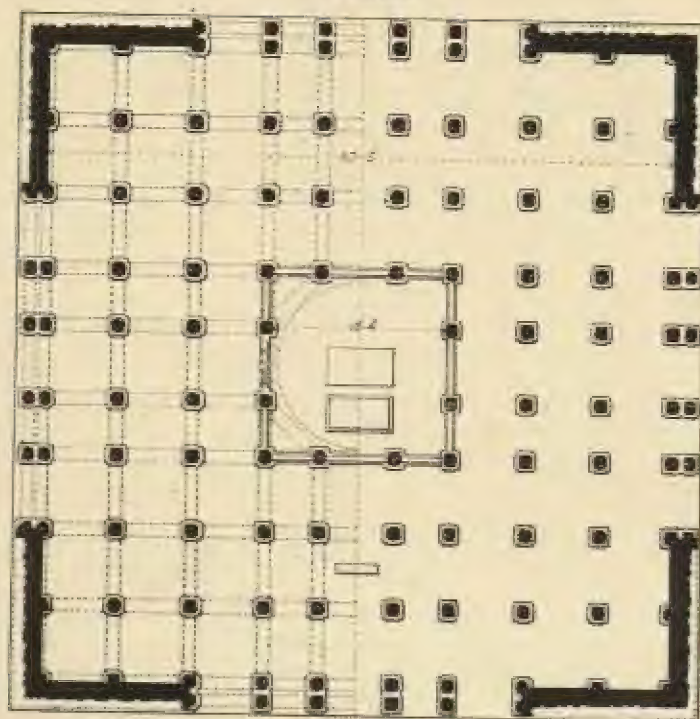






THE MASJID.

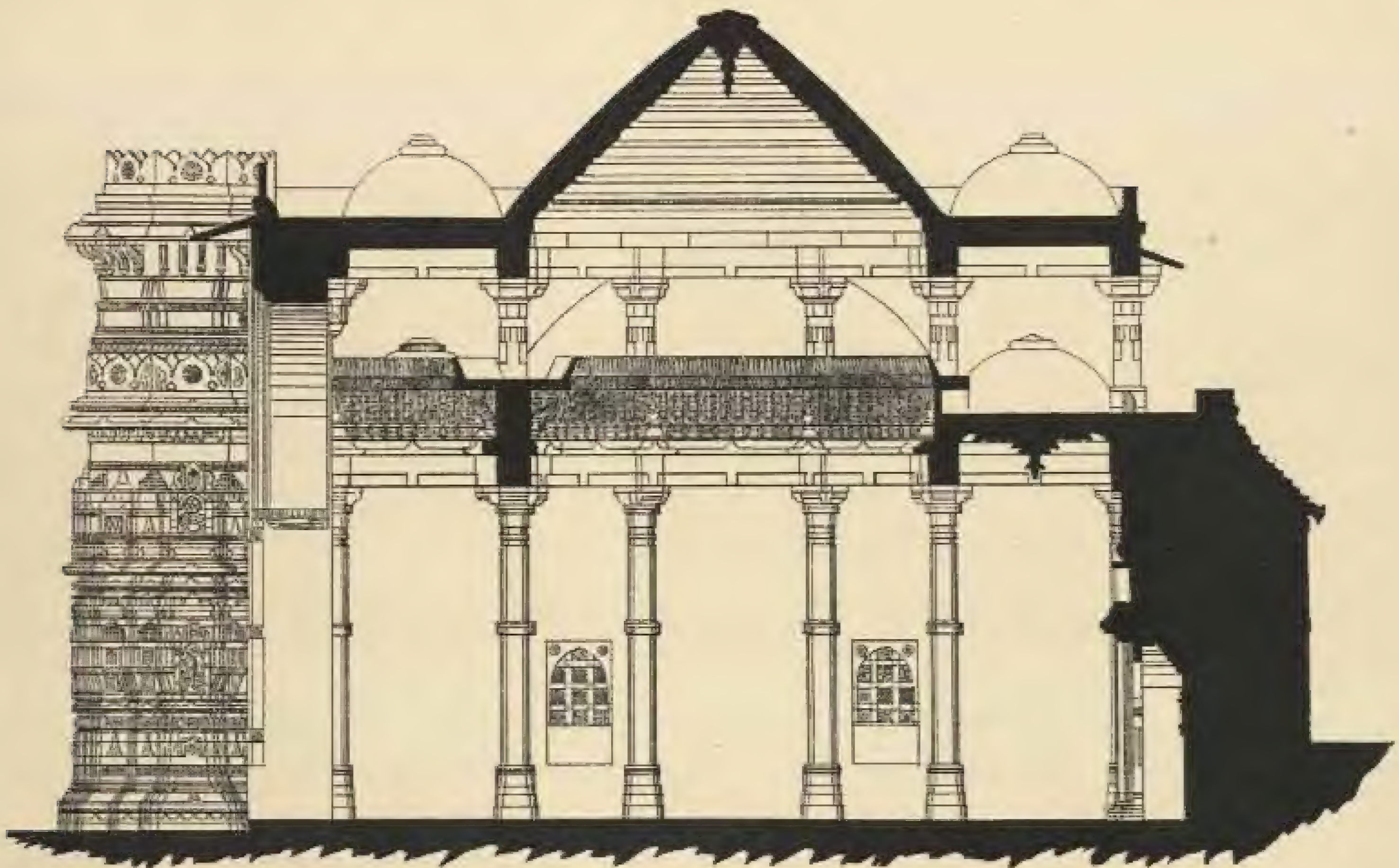
TOMB.



SCALE OF 10 0 10 20 30 40 50 60 70 80 FEET

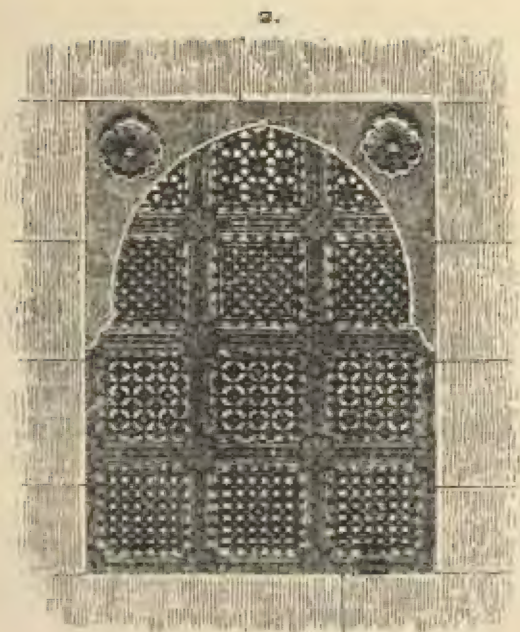
H. Cousens surv.

J. Burgess dir.

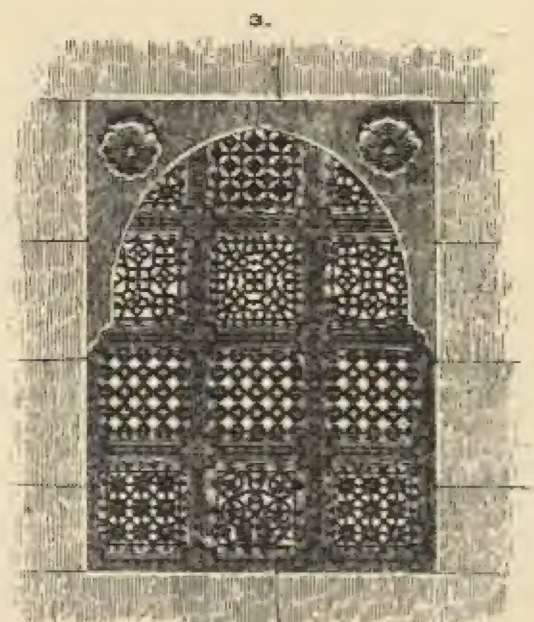


1. CROSS SECTION.

2.

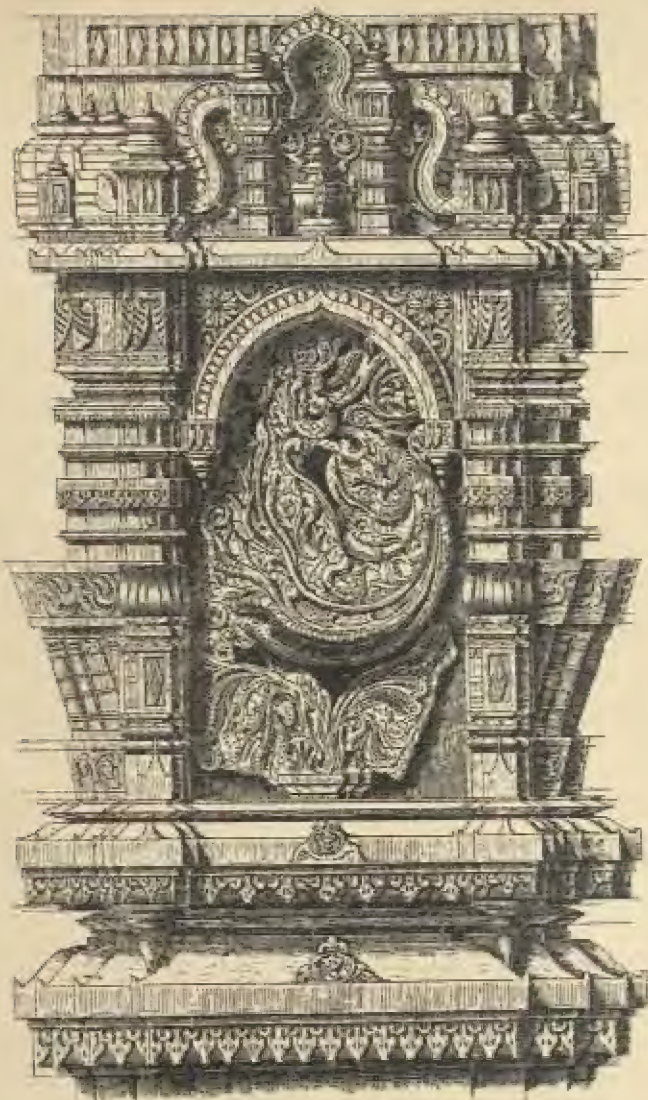


3.



TWO WINDOWS FROM INSIDE.

1



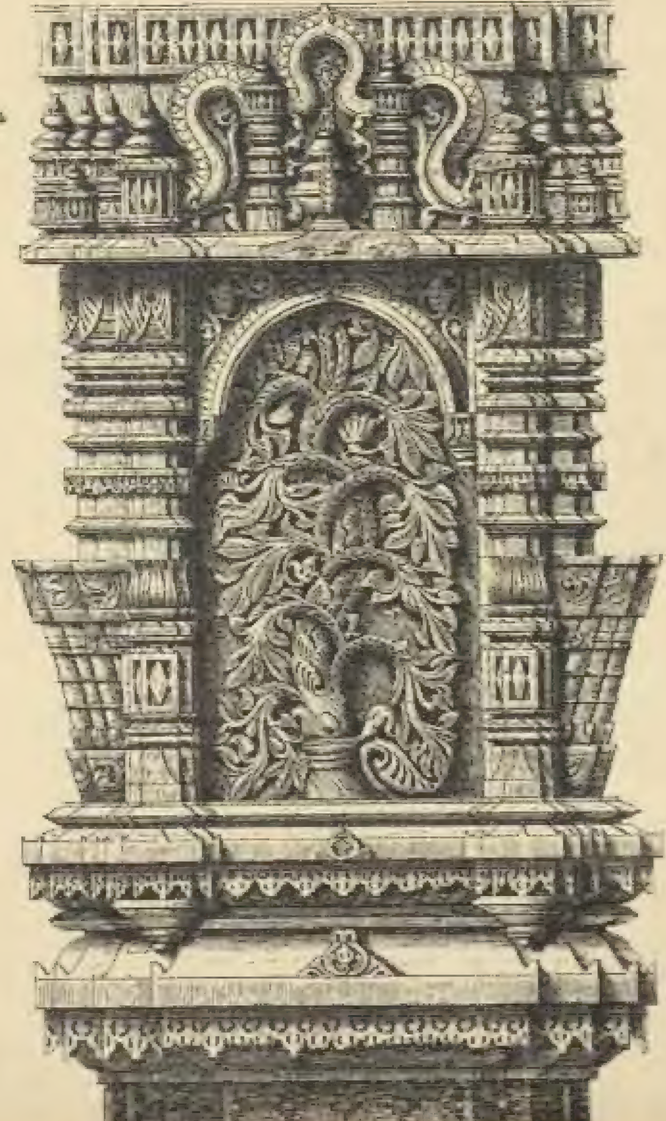
3



2

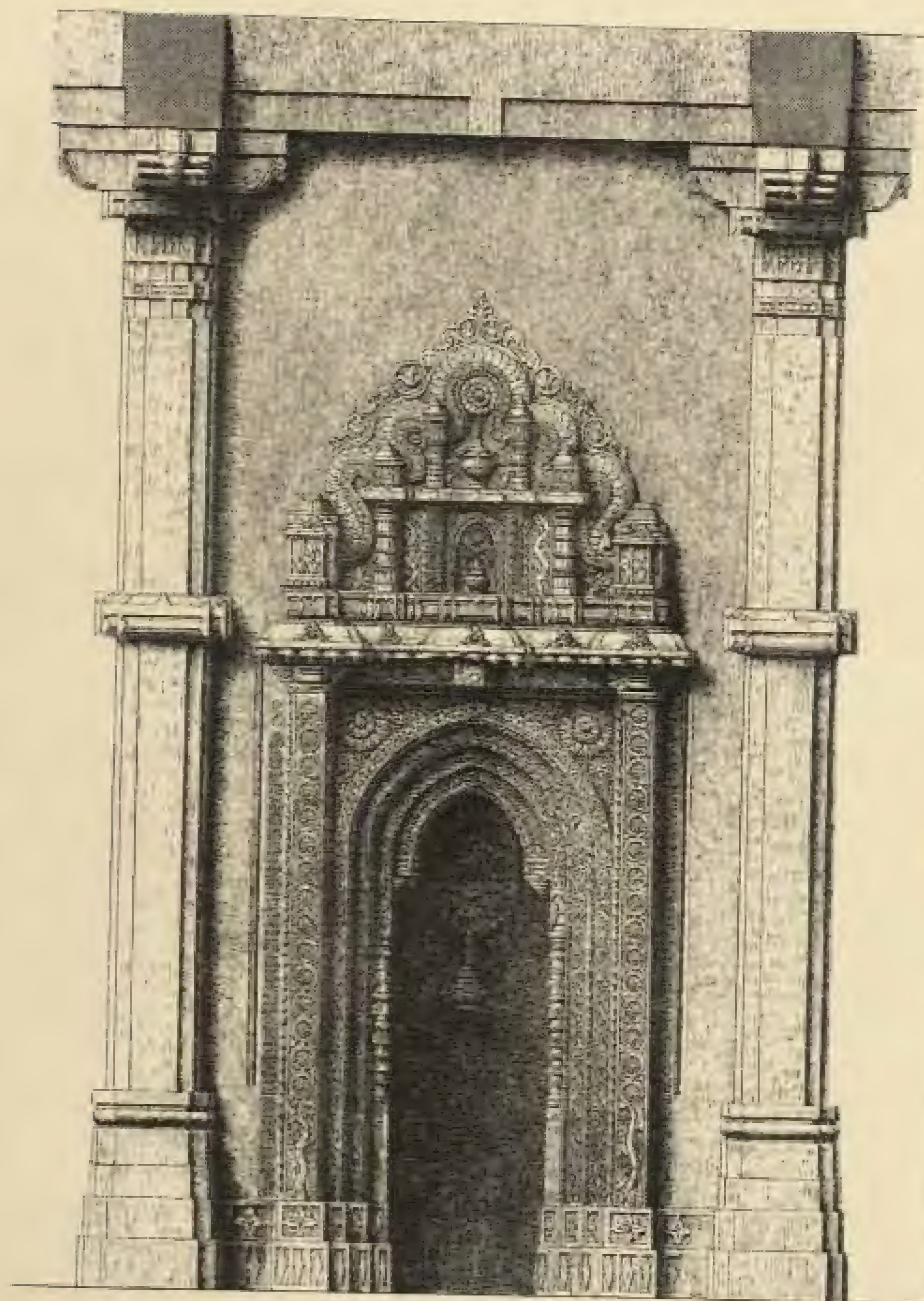


4

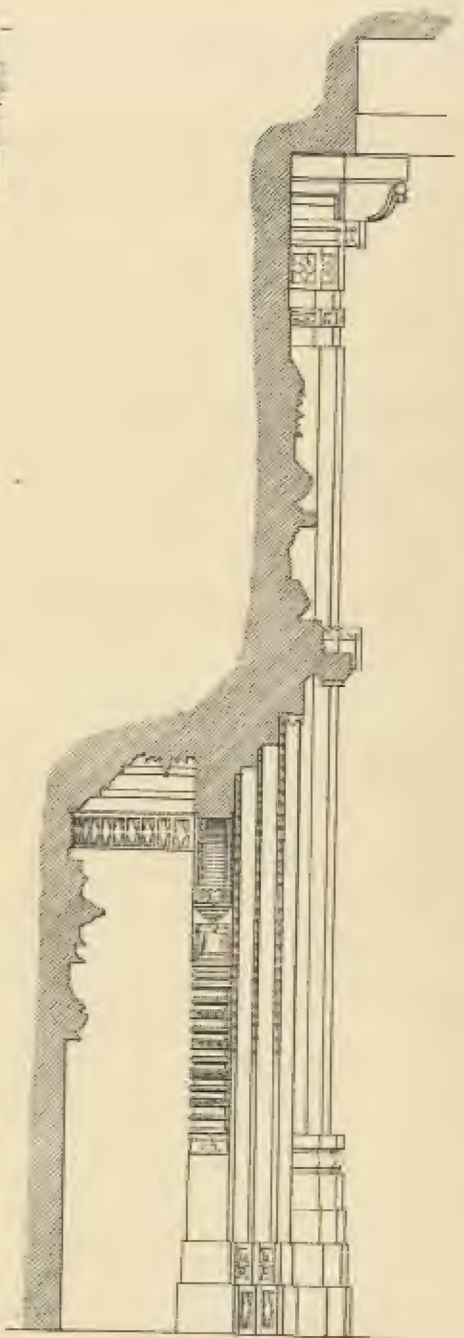


J. Burgess dir.

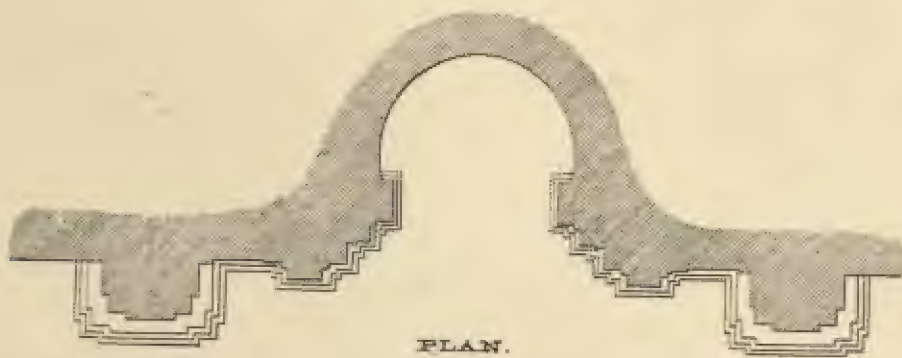
SARANGPUR MASJID: MIHRAB. PLATE XXXIV.



ELEVATION.



SECTION.

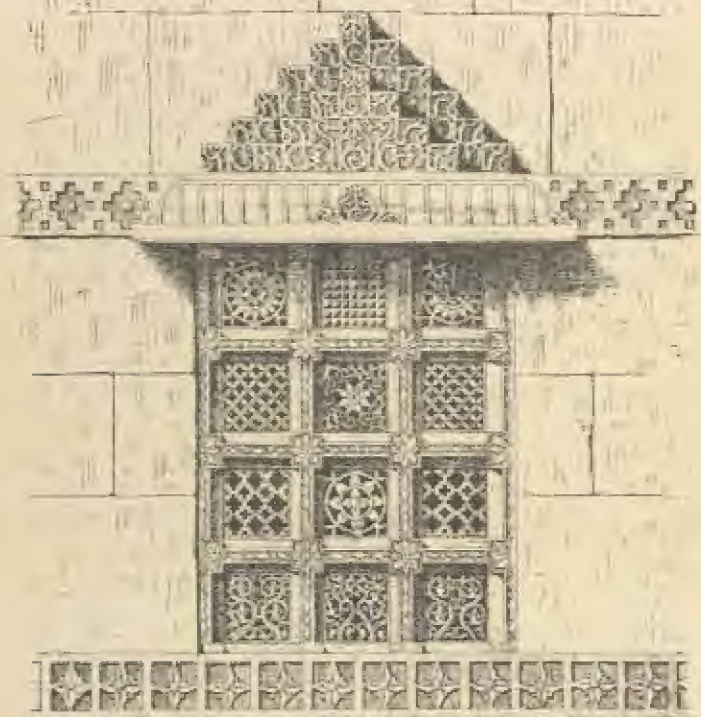


PLAN.

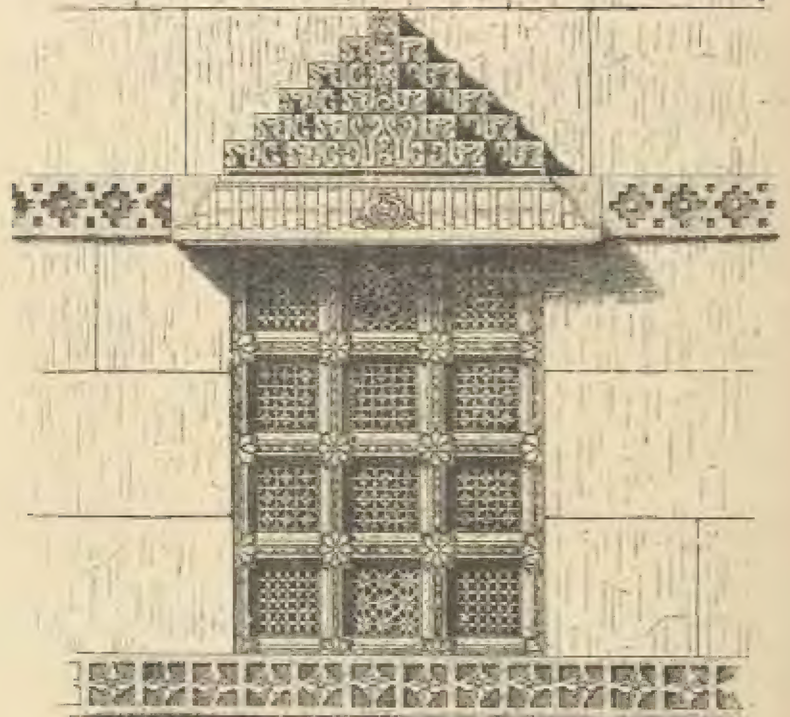
J. Burgess dir.

H. Cousens surv.





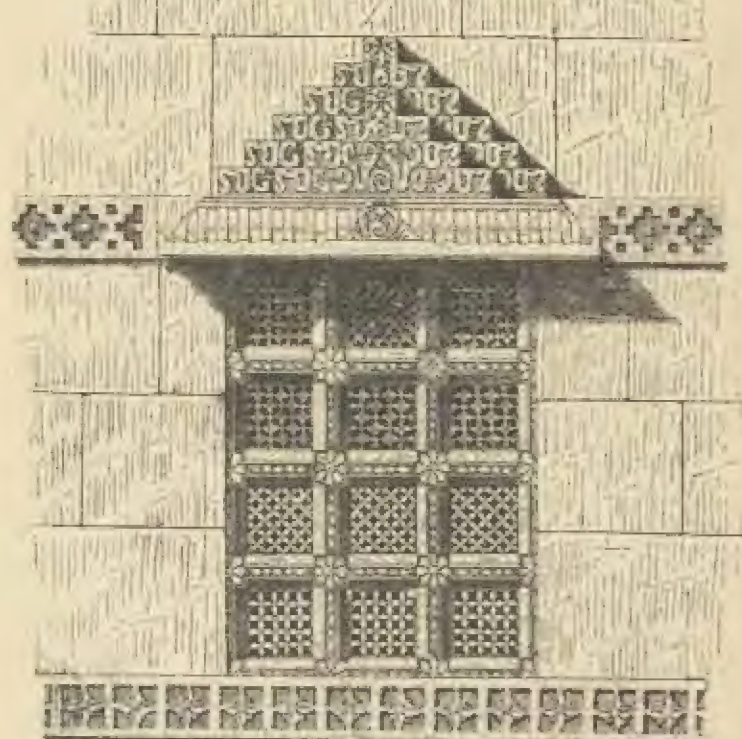
1. SECOND WINDOW FROM NORTH CORNER.



3. ON SOUTH FRONT.



2. SECOND WINDOW FROM SOUTH CORNER.



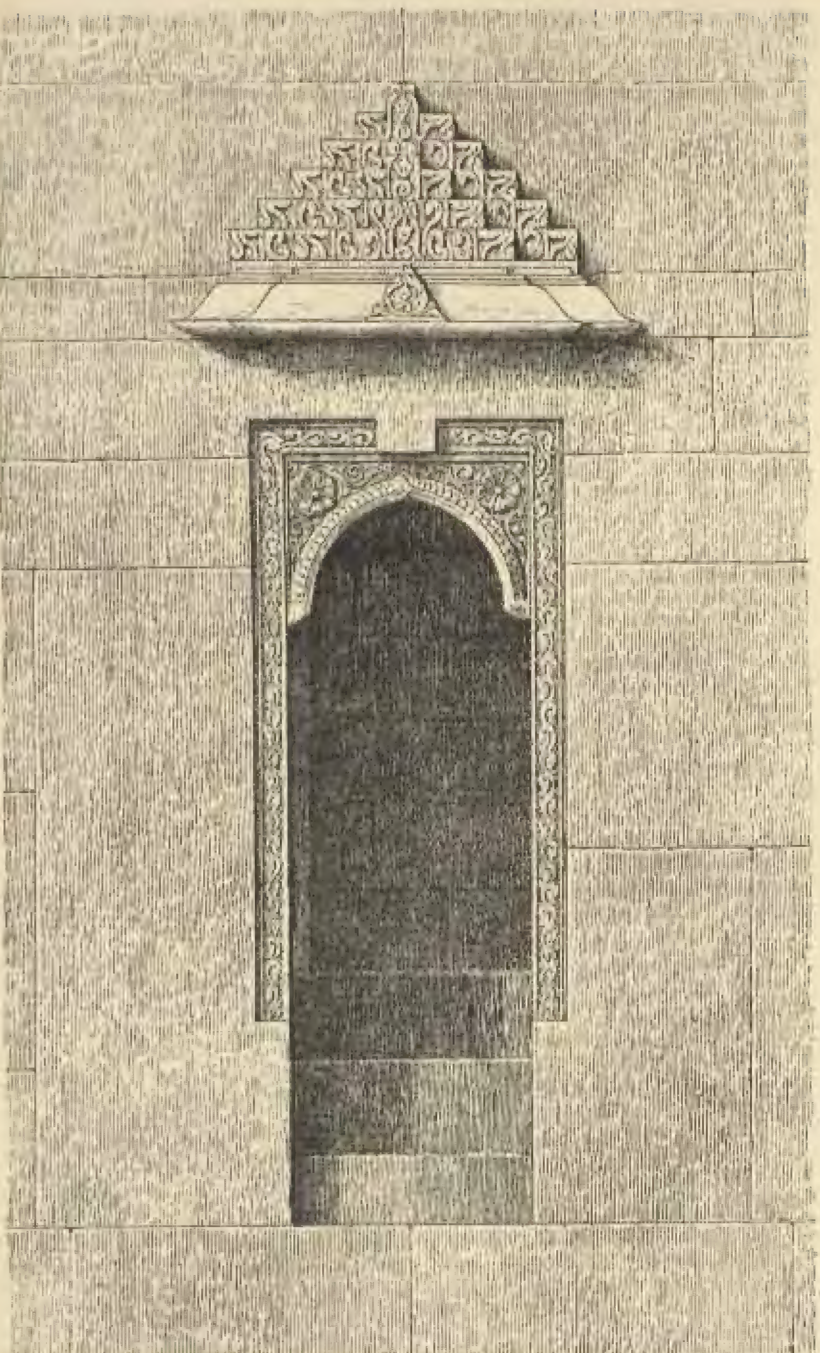
4. ON NORTH FRONT.



J. Burgess dir.

H. Cousens surv.

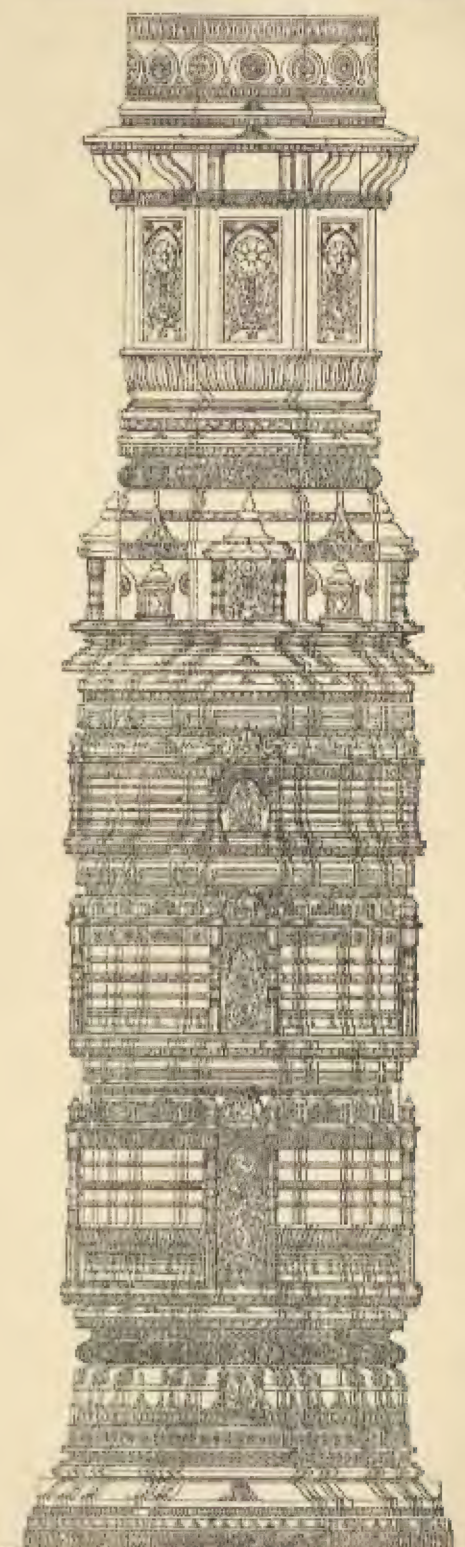
1. SARANGPUR MASJID:
ENTRANCE TO THE STAIR.



2. SARANGPUR MASJID:
SIDE ELEVATION OF MINAR.



3. MIRZAPUR MASJID: MINAR.

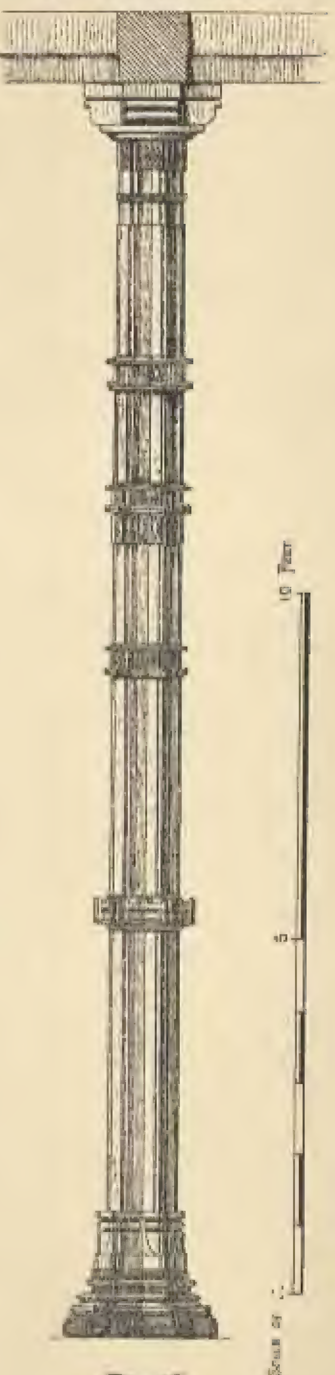


J. Burgess dir.

H. Cousens surv.

RANI RUPAWANTI MASJID IN MIRZAPUR.

2. FRONT PILLAR OF THE CENTRAL DOME.





MOUTH OF UNDER-GROUND TANK.

TOMB.

TANK

WELL

1. PLAN.

Scale of 10 10 20 30 40 50 60 70 80 90 100 Feet

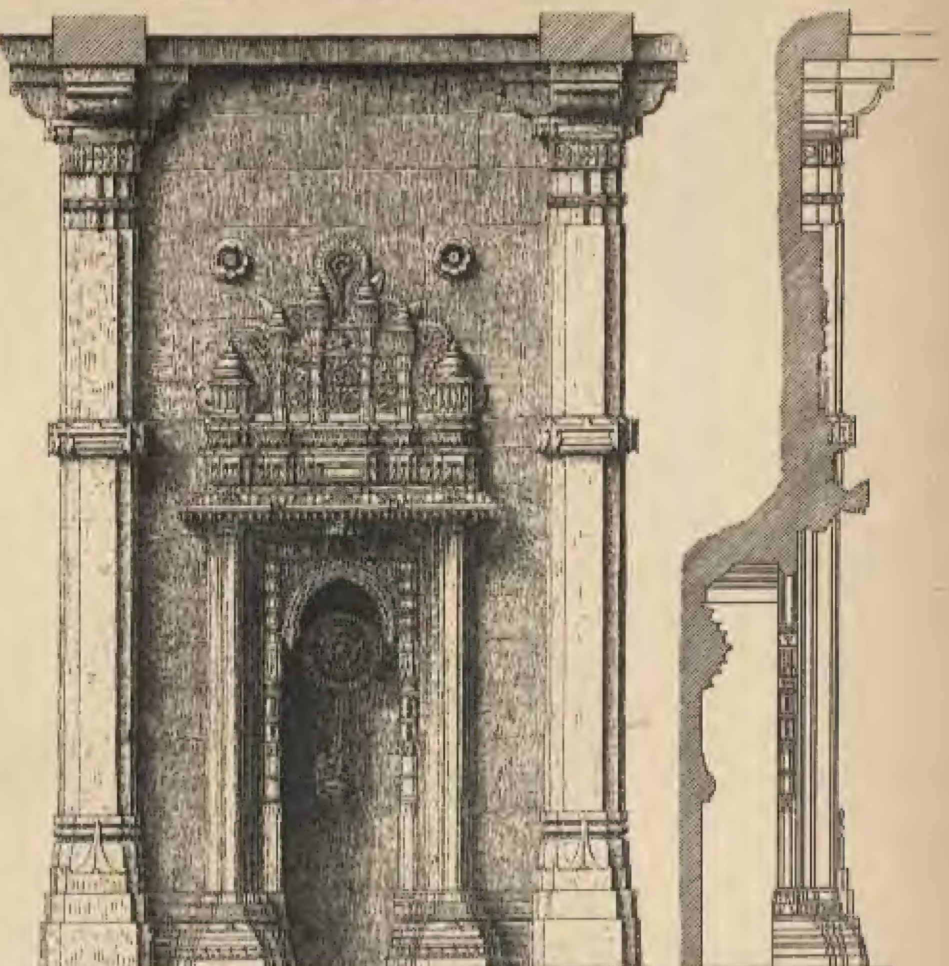
H. Cousens surv.

RANI RUPAWANTI MASJID IN MIRZAPUR.

1. WINDOWS IN NORTH HALF OF THE FACADE.

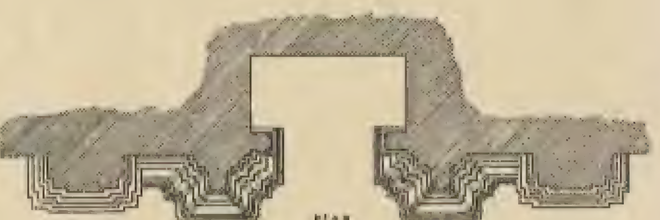
Scale of 12" [to] 10 Feet.

2. THE CENTRAL MIHRAB.



FRONT ELEVATION.

SECTION.



PLAN.



Scale of 12" [to] 10 Feet.

H. Cousens surv.

MIRZAPUR MASJID, AHMADABAD.

ROOF PANEL.

1. PLAN.

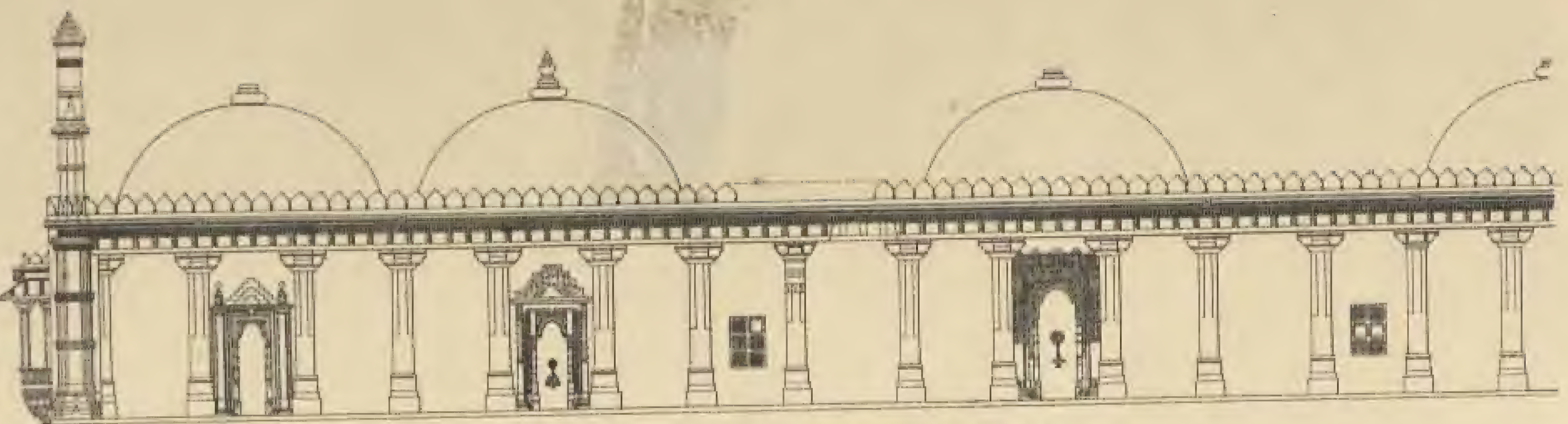
2. SECTION.

NICHES FROM THE MINARS.

Scale of 12" — 2 Feet

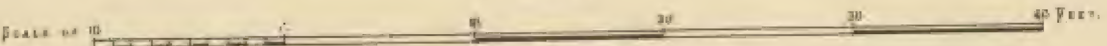
H. Cousens surv.

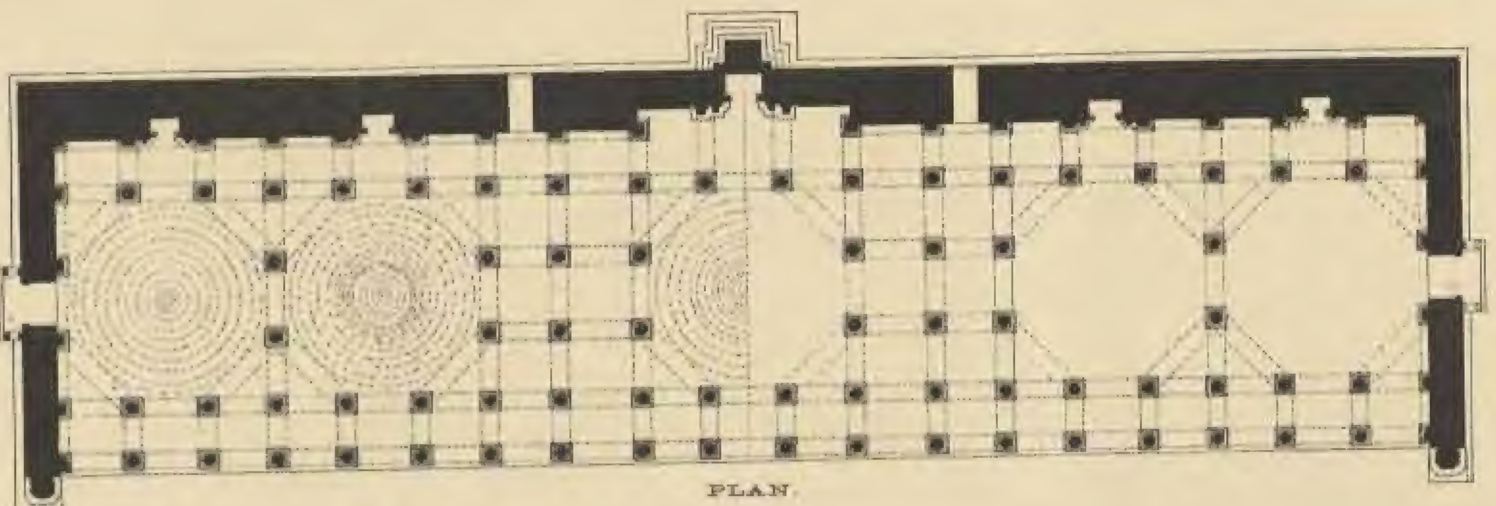
FATHI MASJID, AHMADABAD.



ELEVATION: SOUTH END OF FAÇADE.

1 : 125





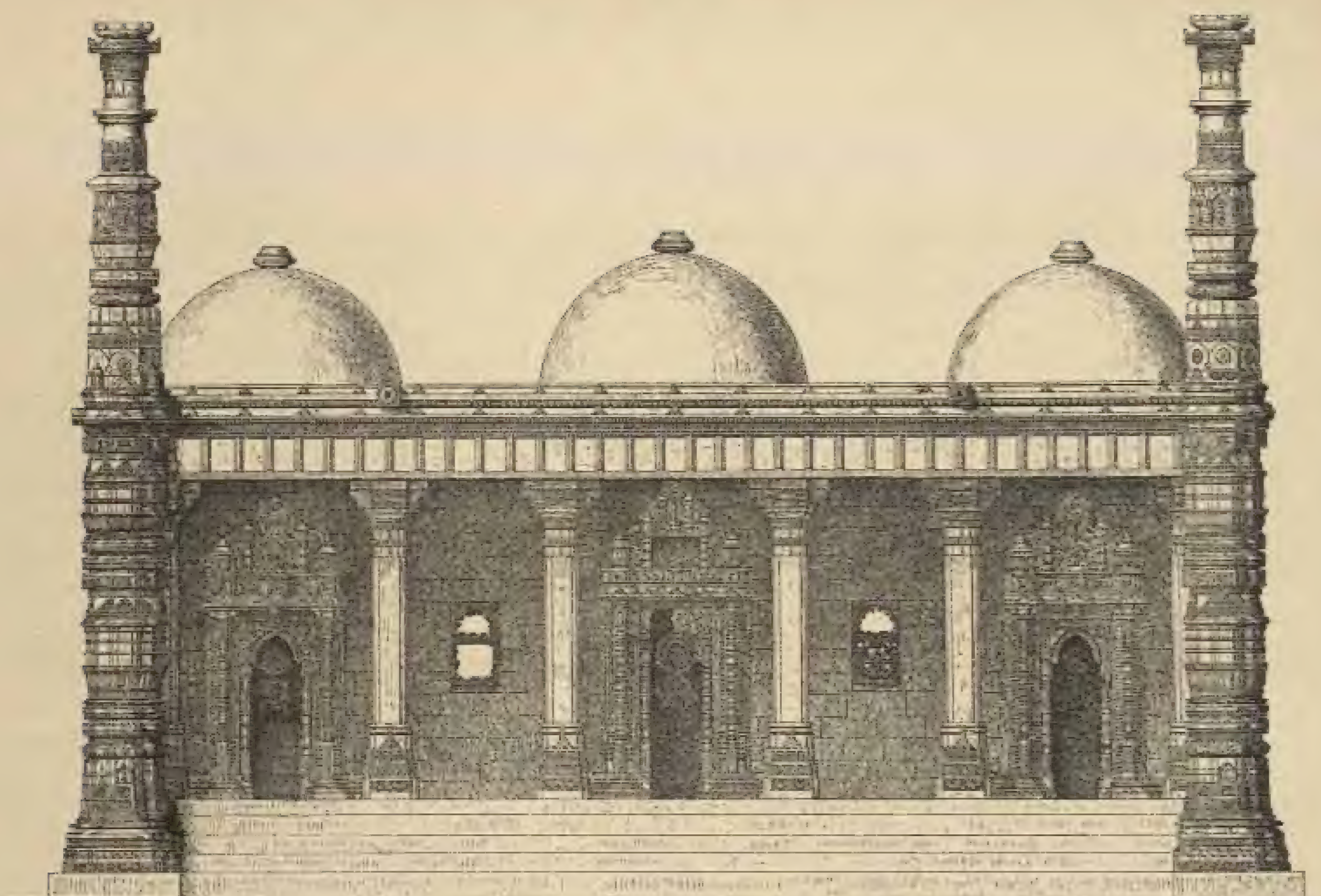
PLAN.

1 : 200

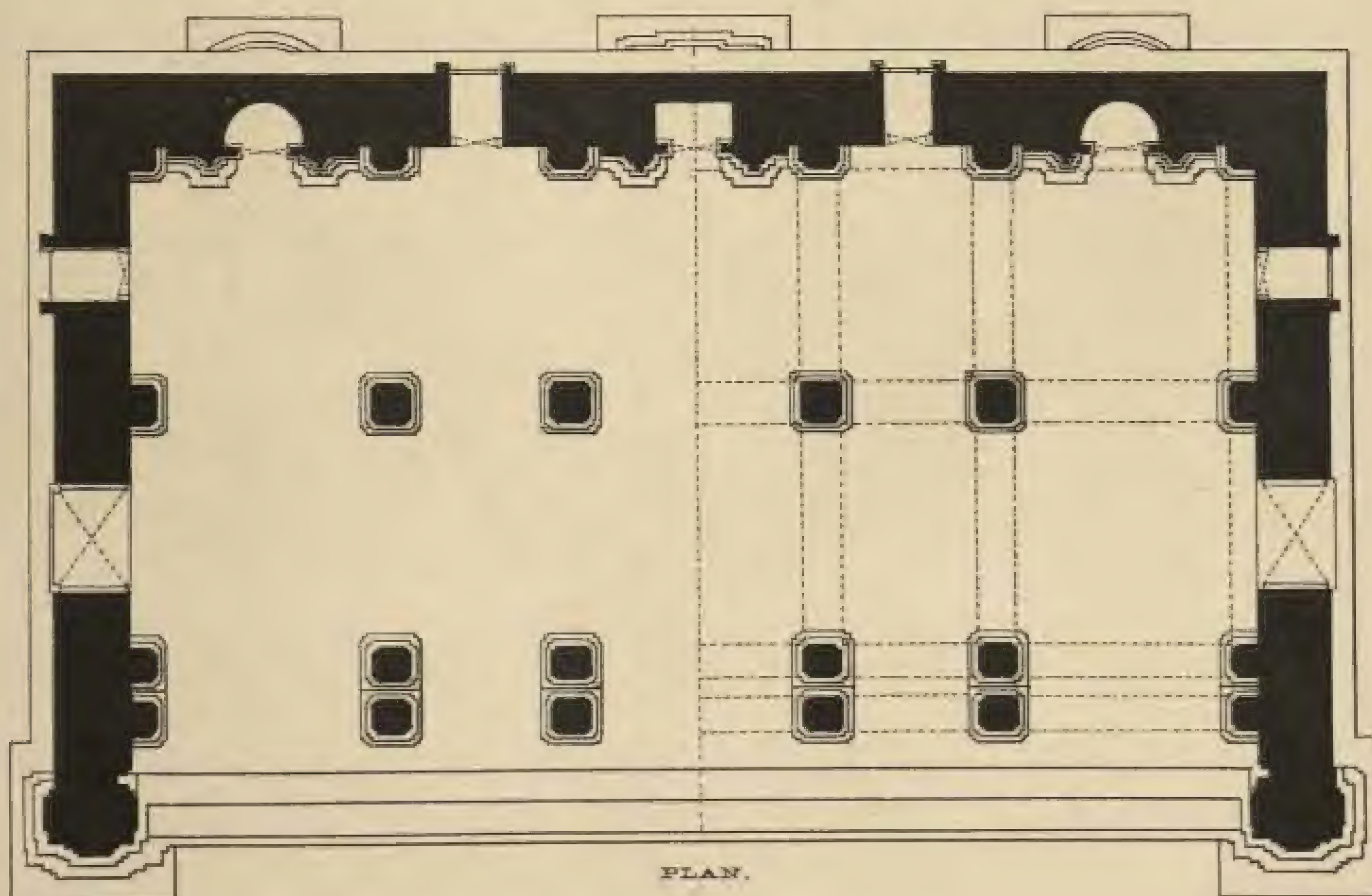


H. Cousens surv.

J. Burgess dir.



FRONT ELEVATION.

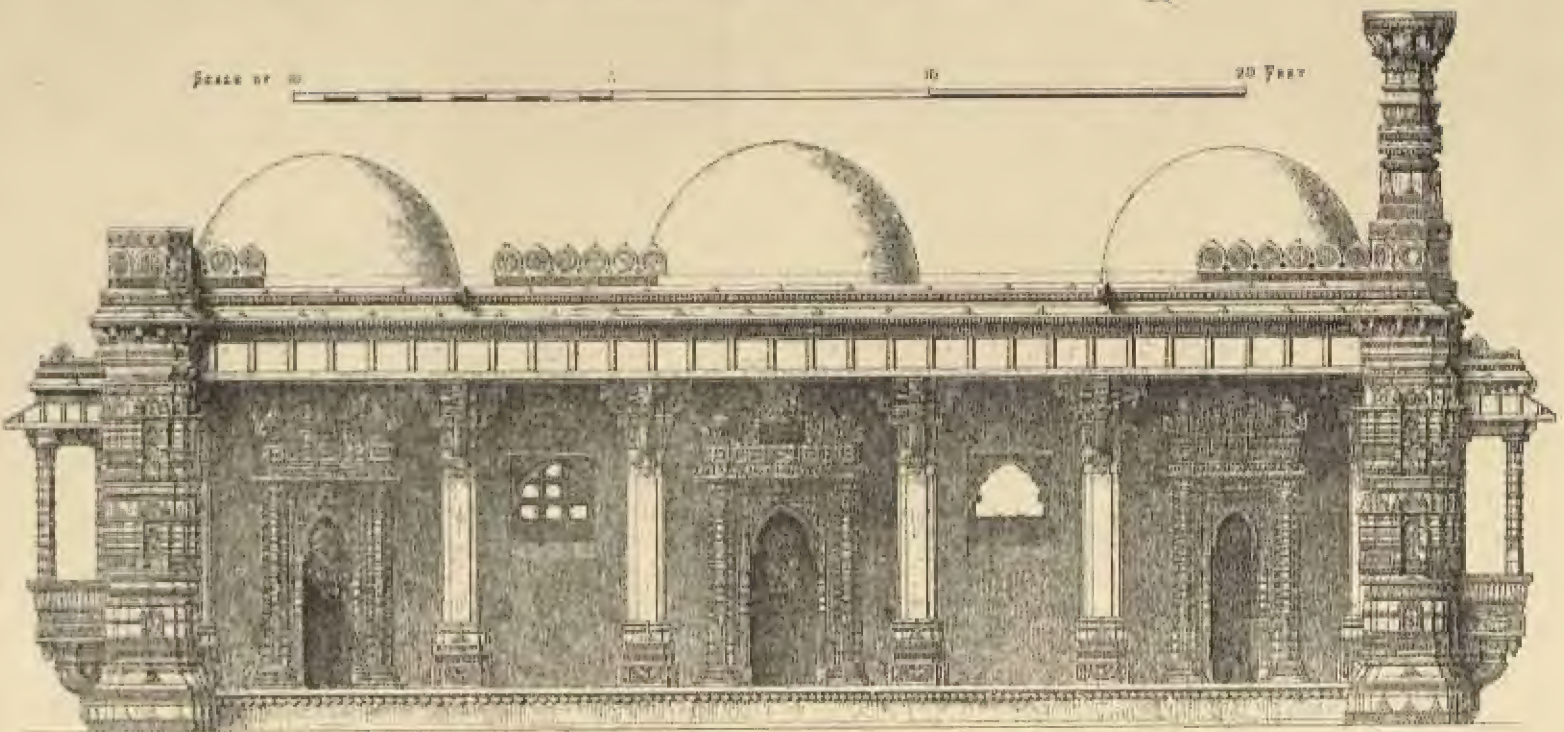


PLAN.

H. Cousens surv. *J. Burgess dir.*

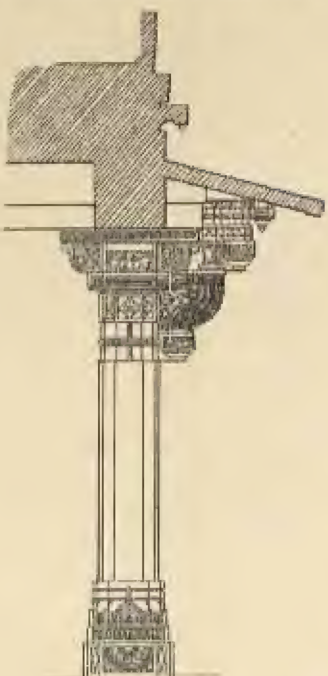
PLATE XLII.

BAWA ALISHAH'S MASJID AT KOCHRAB.

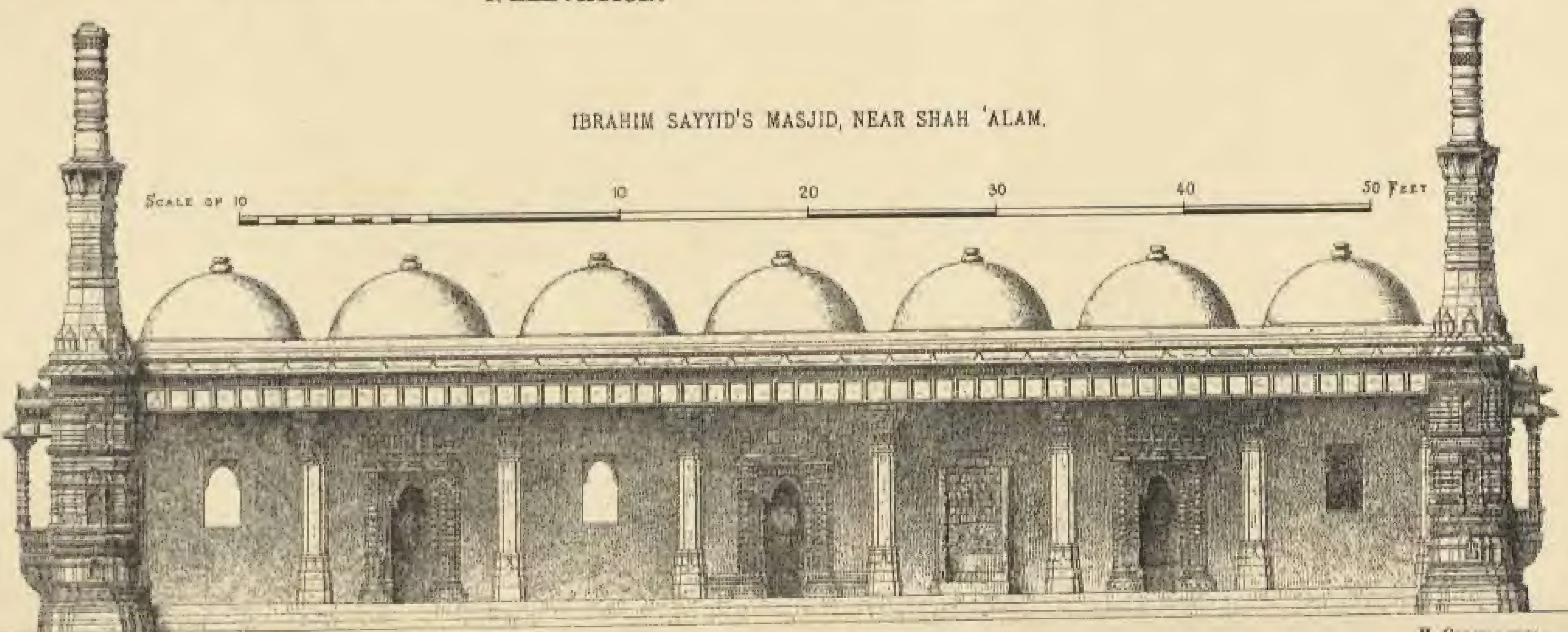


1. ELEVATION.

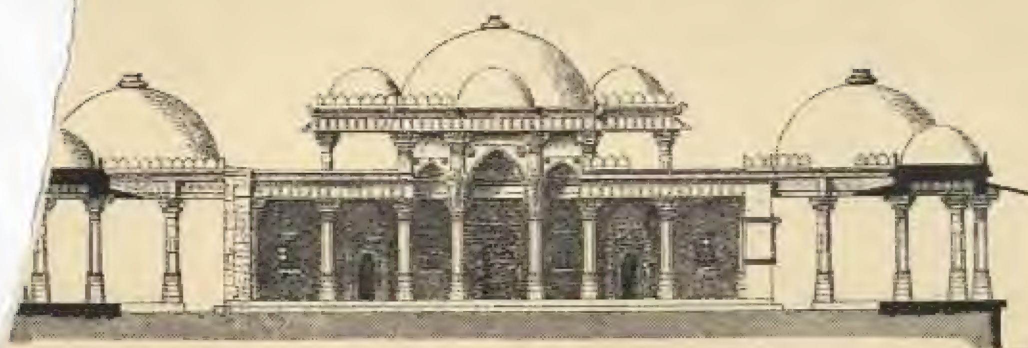
2. PILLAR FROM BAWA 'ALISHAH'S MASJID.



IBRAHIM SAYYID'S MASJID, NEAR SHAH 'ALAM.



3. ELEVATION.



ELEVATION.

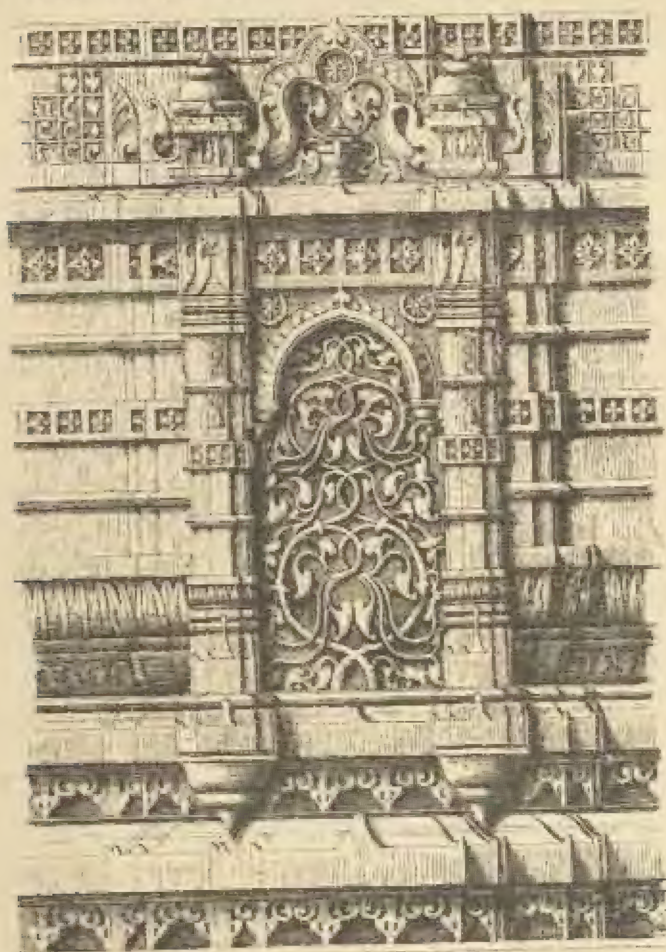
PLAN.

Scale of 10 0 10 20 30 40 50 60 70 80 90

J. Burgess dir.

80 90

1. NICHE FROM IBRAHIM SAYYID'S MASJID.



SOUTH MINAR, S. SIDE.

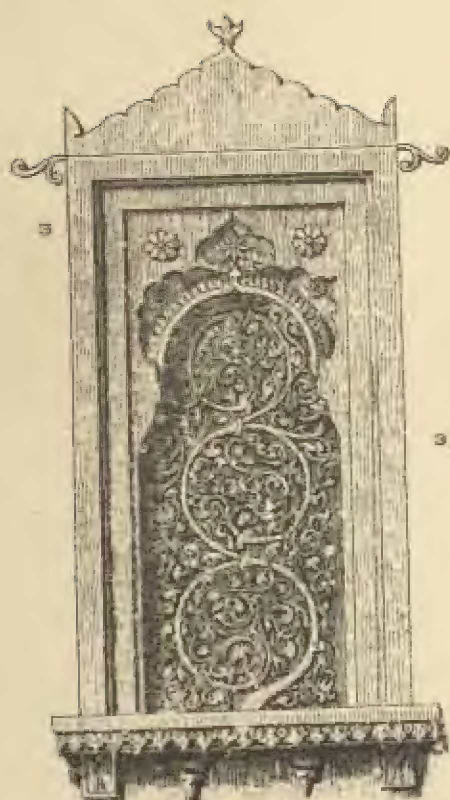
2, NICHE FROM RANI'S MASJID, MIRZAPUR.



FROM S INAR.

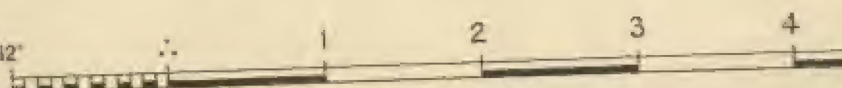
SCALE TO FIGS. 1 & 2.





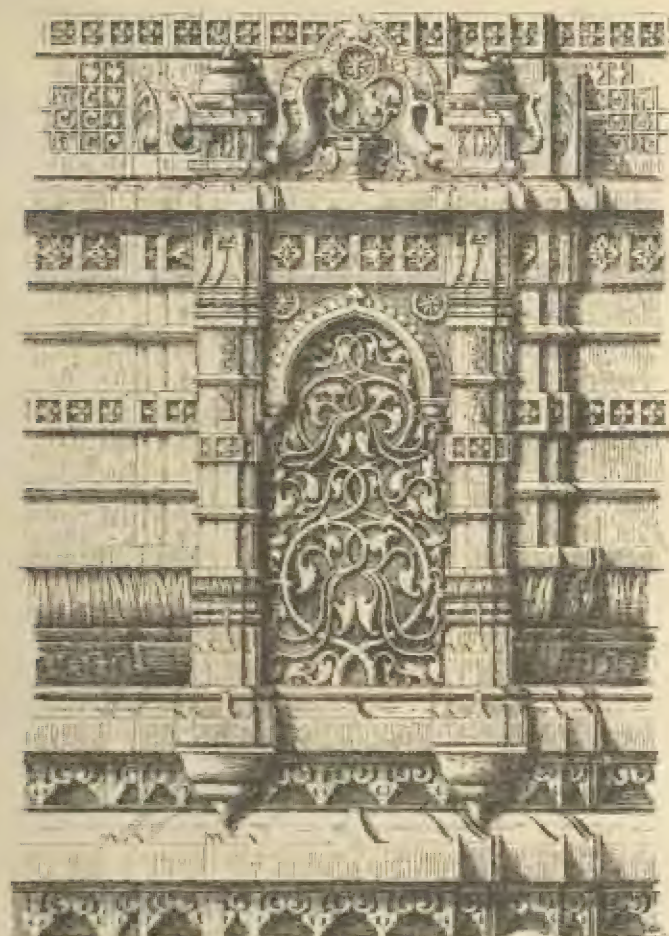
3, 4. NICHES IN THE WALL OF 'ALI KHAN QAZI'S MASJID.





J. Burgess del.

1. NICHE FROM IBRAHIM SAYYID'S MASJID.



SOUTH MINAR, S. SIDE.

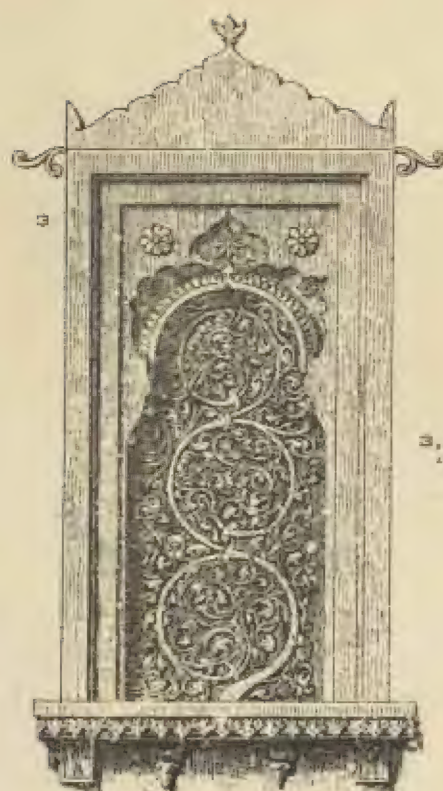
2. NICHE FROM RANI'S MASJID, MIRZAPUR.



FROM THE S[illegible] MINAR.

SCALE TO FIGS. 1 & 2.

Scale of 1 ∴ 1 2 Feet



3, 4. NICHES IN THE WALL OF 'ALI KHAN QAZI'S MASJID.





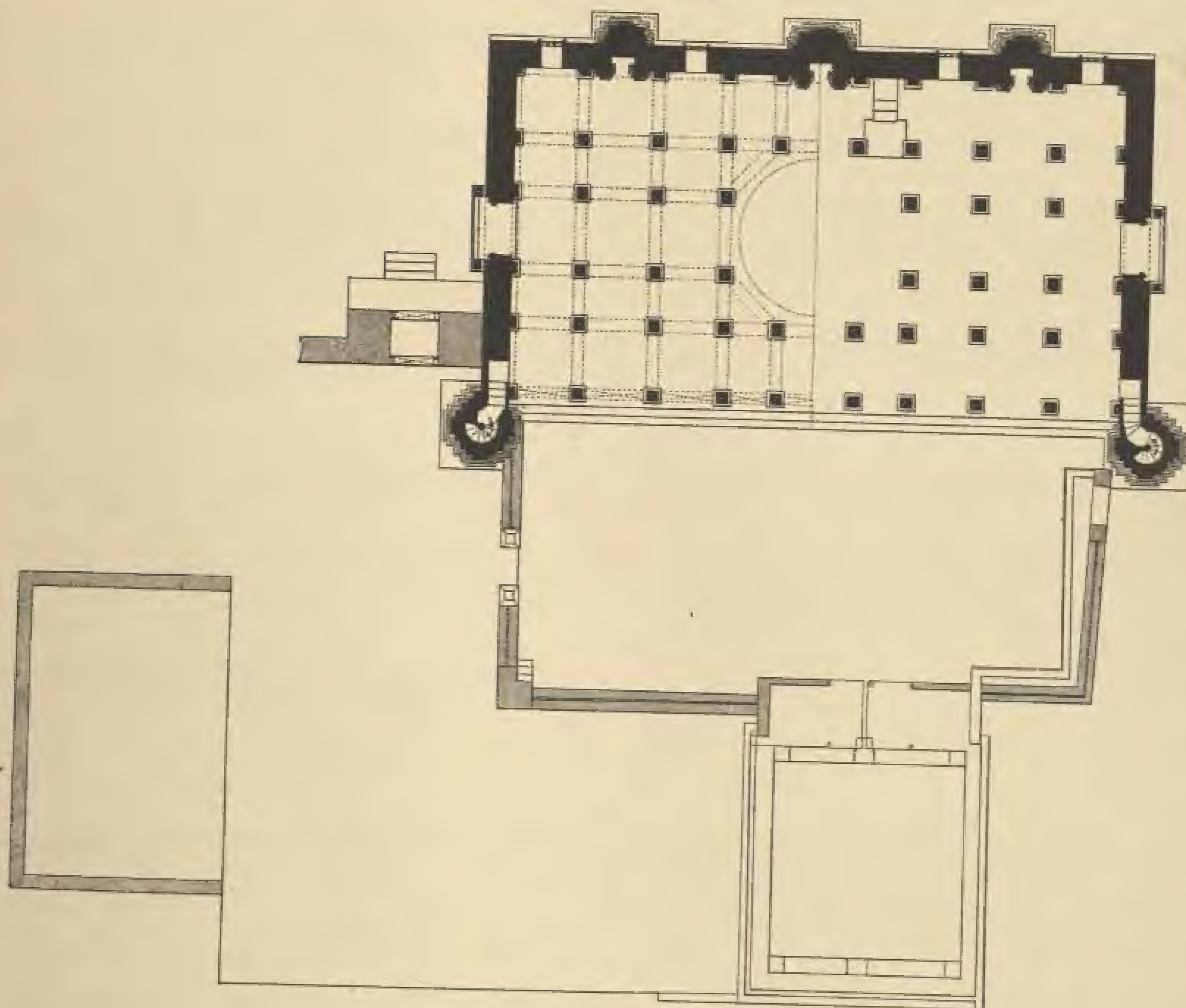
J. Burgess dir.



SHAIKH HASAN MUHAMMAD CHISHTI'S MASJID IN SHAHPUR.

SHAIKH ḤASAN MUḤAMMAD CHISHTI'S MASJID IN SHAHPUR.

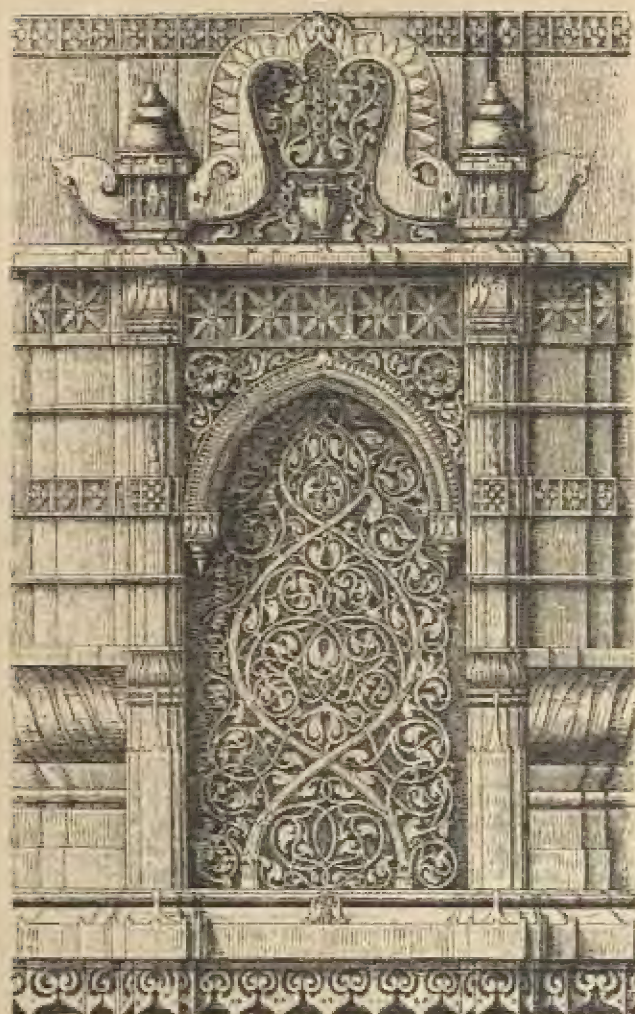
PLAN



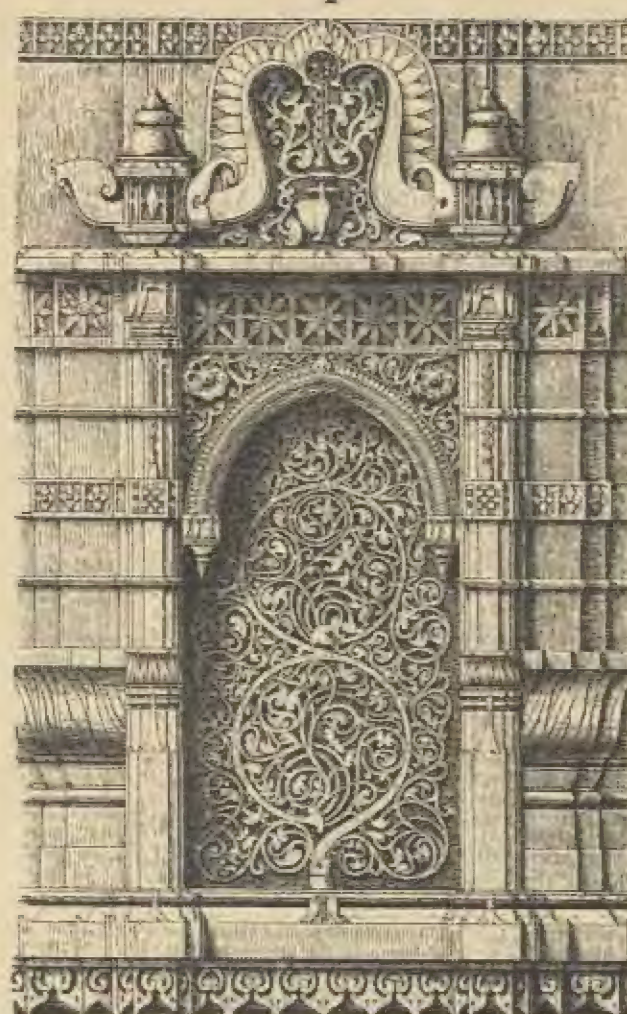
SCALE OF 10 0 10 20 30 40 50 FEET

H. Cousens, surv.

1



2



3

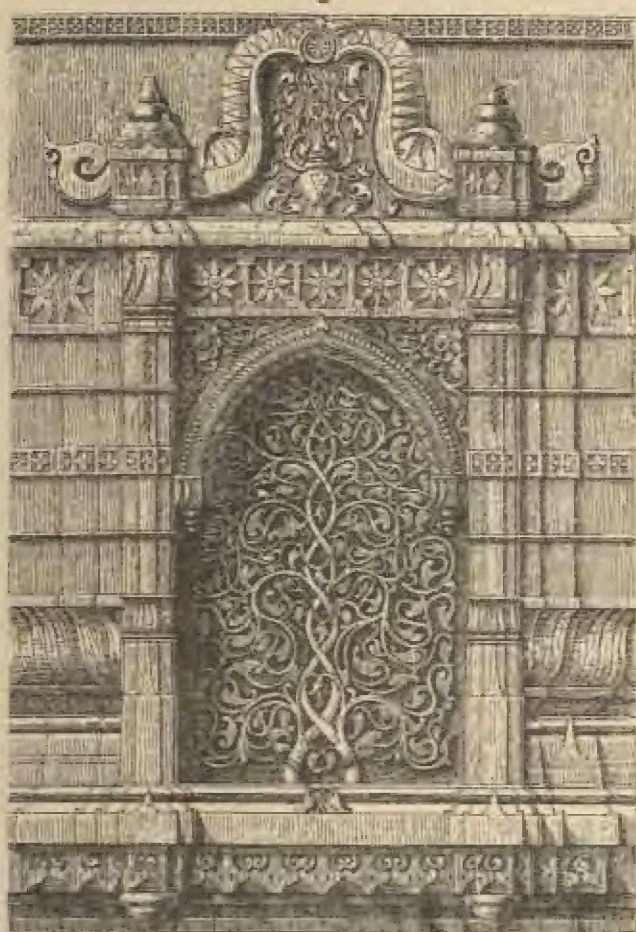


4

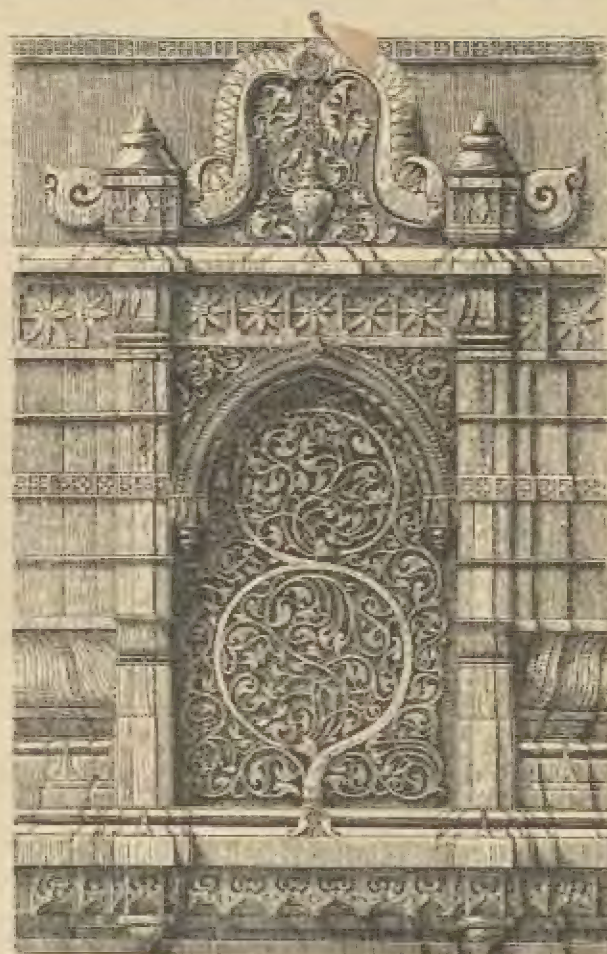


SCALE OF 12" 1 2 3 FEET.

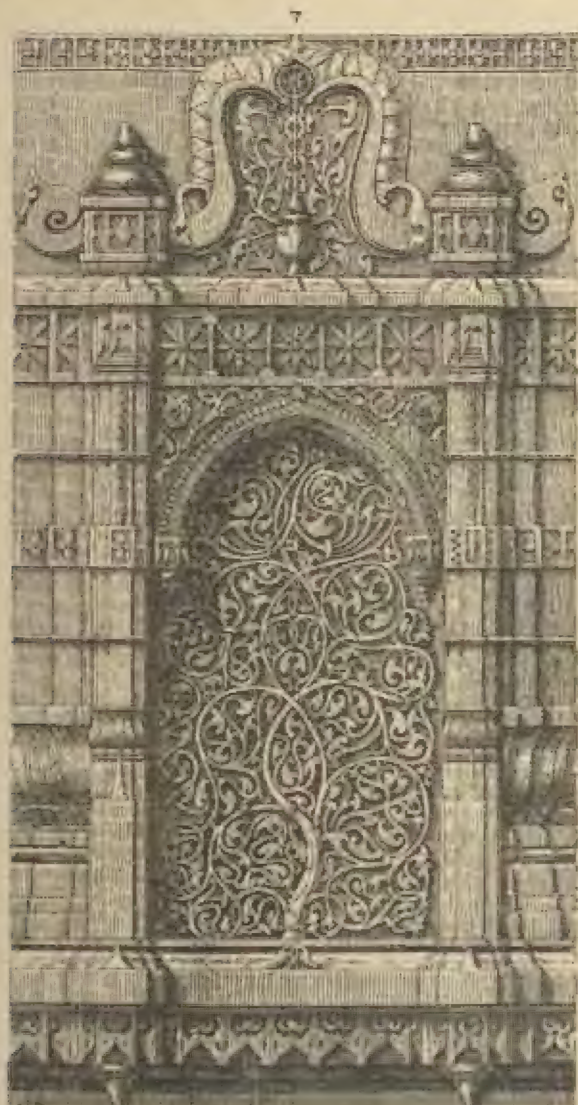
5



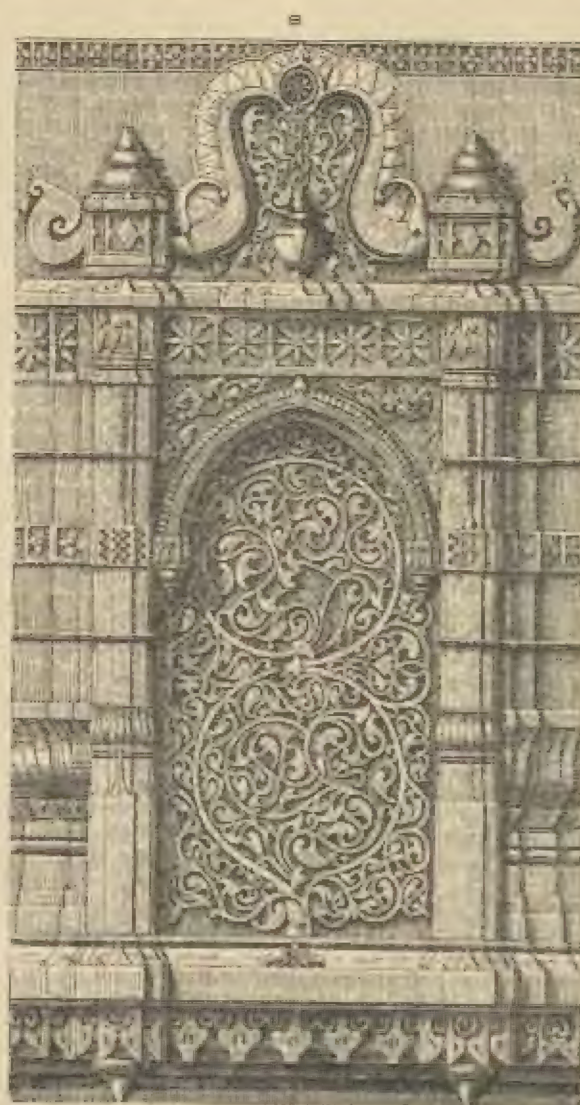
6



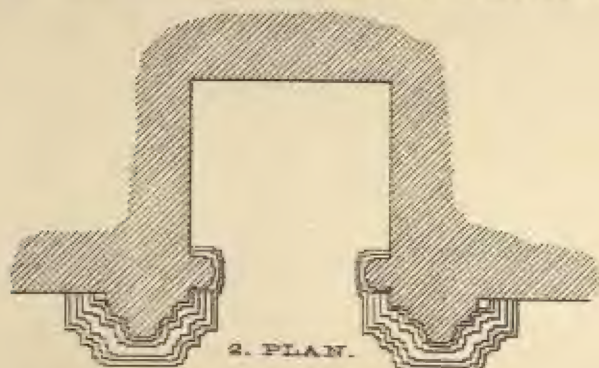
7



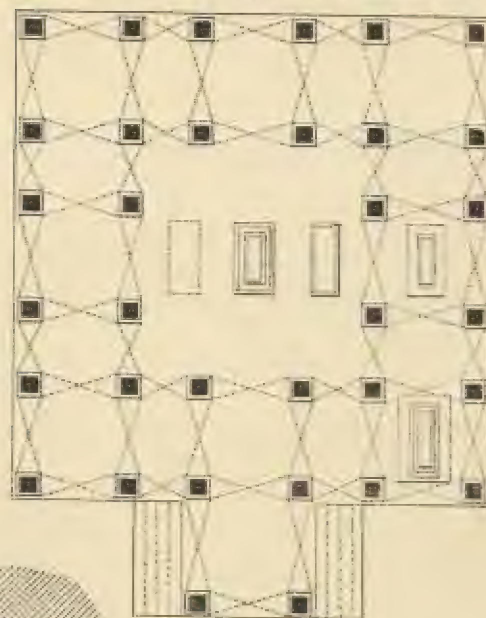
8



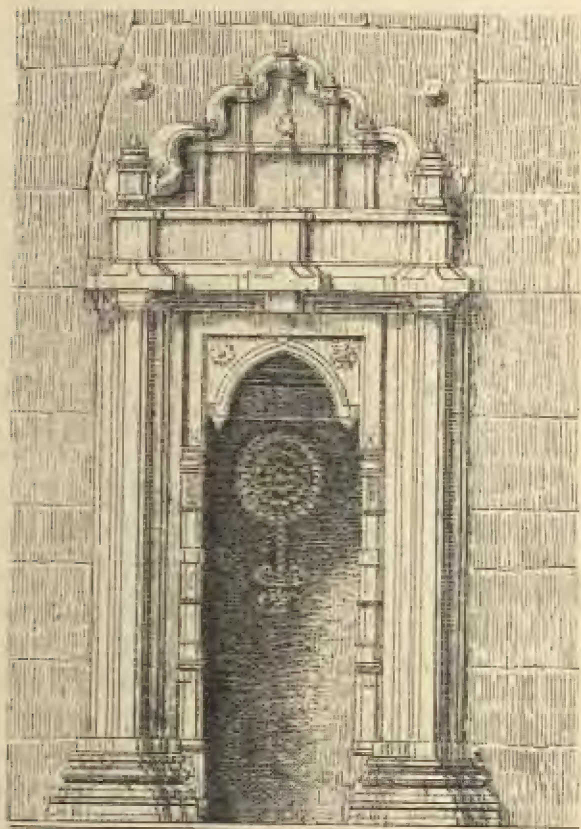
SCALE OF 1/2 | 1 2 3 FEET.



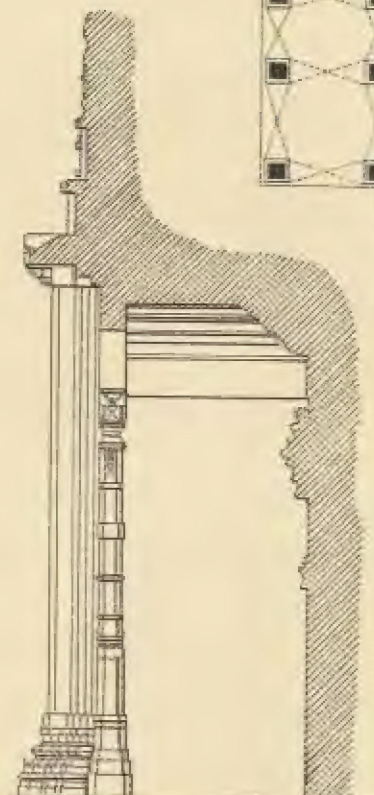
2. PLAN.



5. PLAN OF THE TOMB OF ABU JURAB.



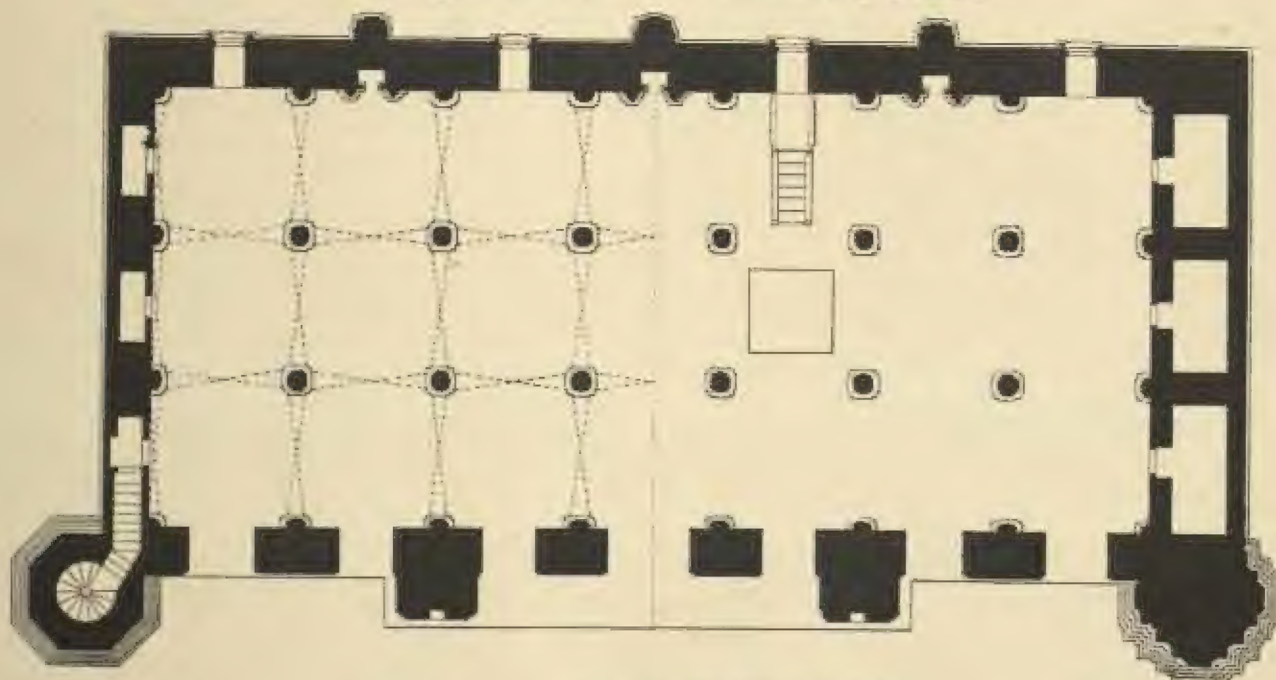
1. ELEVATION OF MIHRAB.



3. SECTION.

SCALE OF 12 ∴ 1 2 3 4 5 6 7 8 9 10 FEET.

4. MOSQUE OF MUHAMMAD GHAUS: PLAN.



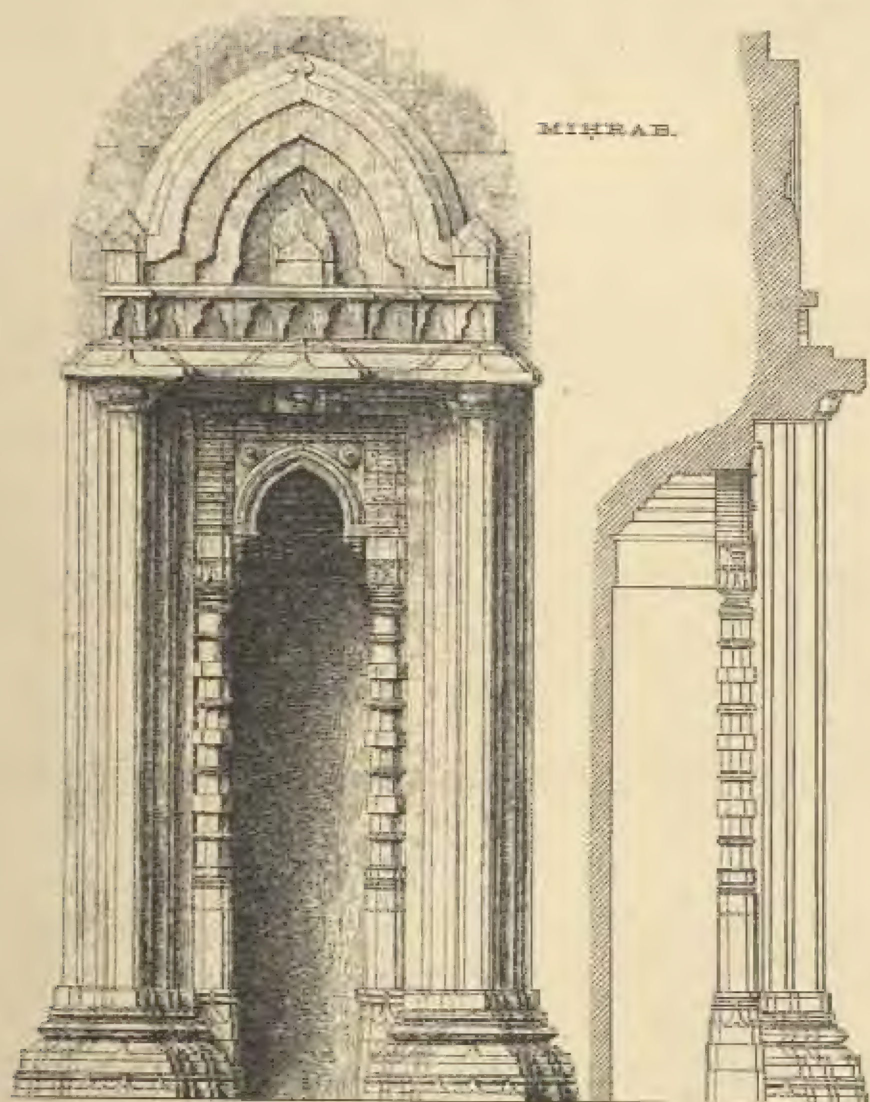
SCALE TO FIGS. 4 & 5.

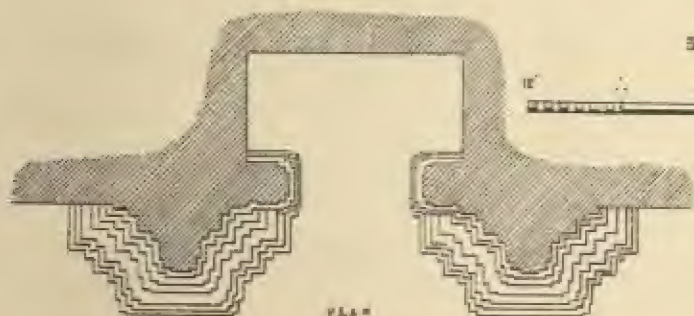
10 ∴ 10 20 30 40 50 60 70 80 90 100 FEET.

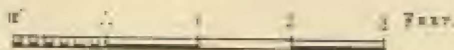
J. Burgess dir.

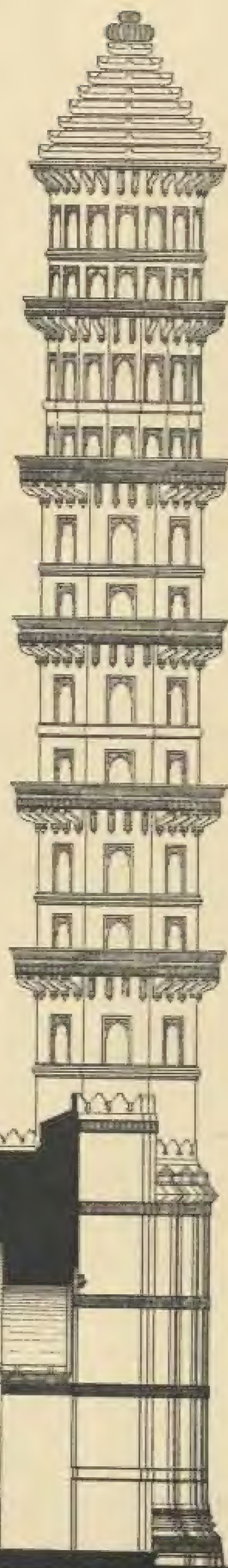


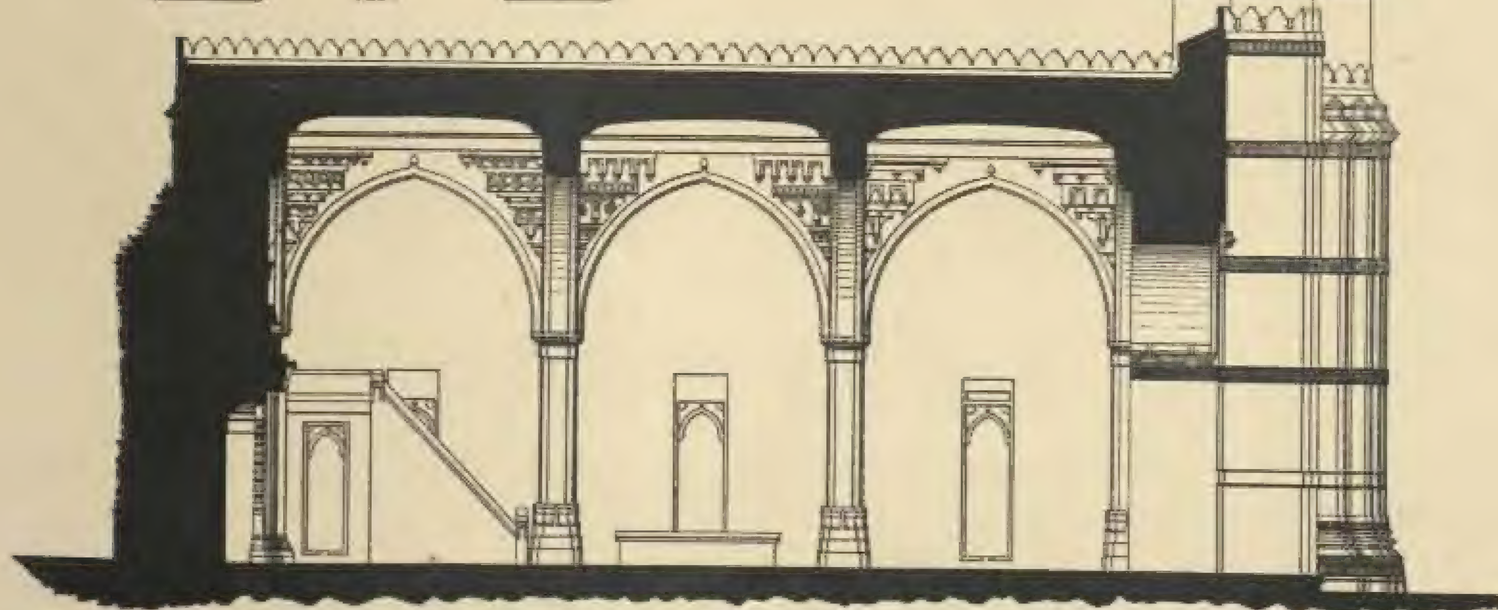
INTERIOR OF THE MOSQUE OF MUHAMMAD GHAUS.


MIHRAB.
FRONT ELEVATION.
SECTION


PLAN


Scale
1 2 3 Feet.




SECTION.


Scale of 10
10
20
30
40
50 Feet.



VAJIHU'D DIN'S TOMB, AHMADABAD.

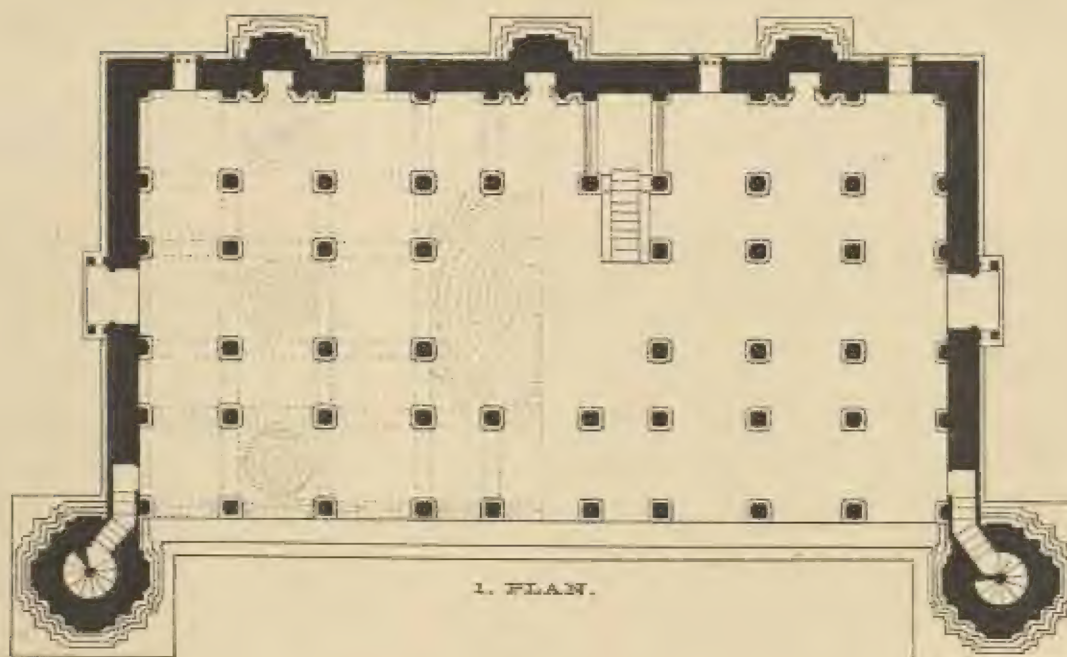


SHAHI BAGH, NEAR AHMADABAD.



MASJID OF BABA LULUI.

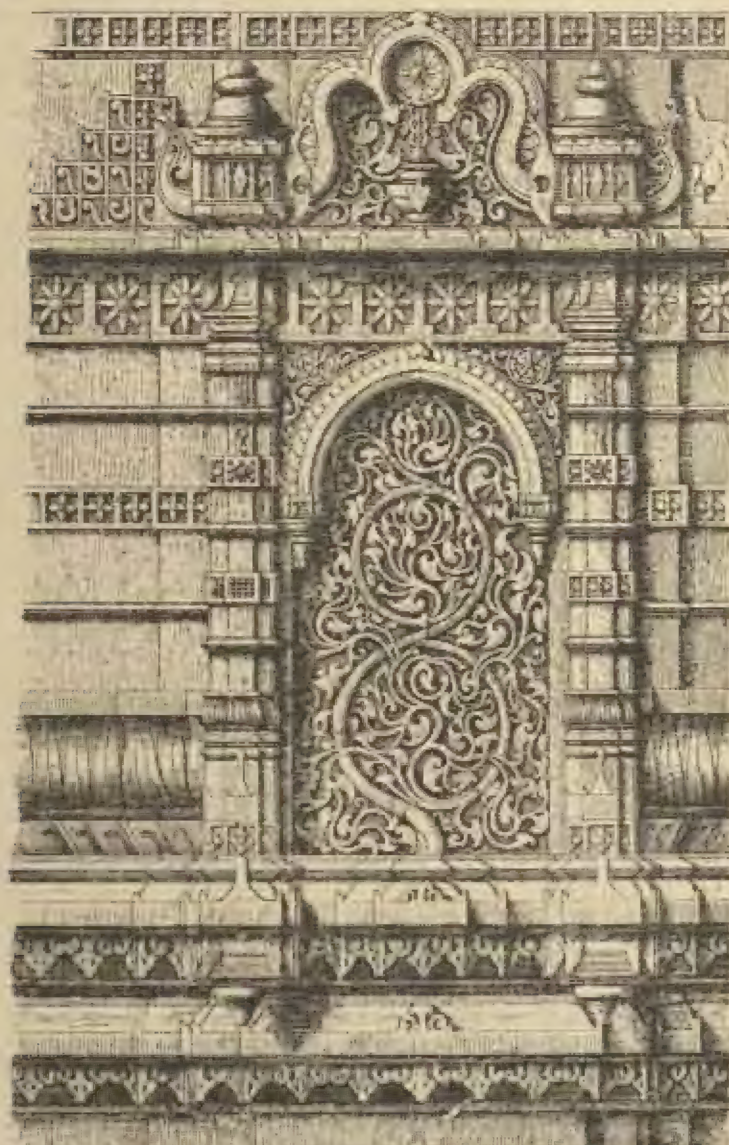
BABA LULUI'S MASJID.



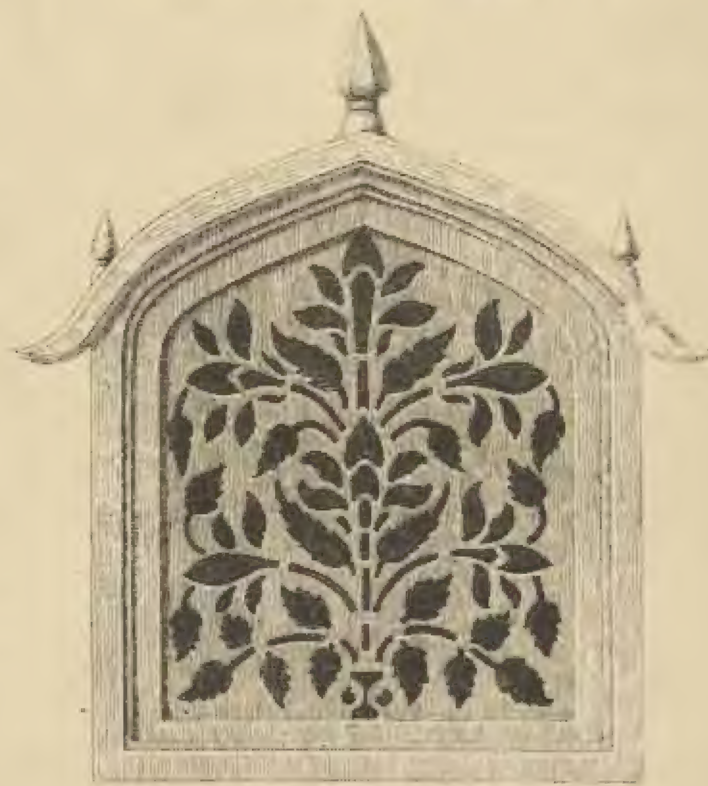
1. PLAN.

SCALE OF 10 0 10 20 30 40 50 FEET

2. NICHE IN MINARET OF BABA LALUI'S MASJID.



3. PERFORATED MARBLE WINDOW IN PIR MUHAMMAD'S MASJID.



SCALE TO FIGS. 2 & 3.

12" 0 1 2 FEET.

H. Cousens, surv.

BABA LULUI'S MOSQUE.



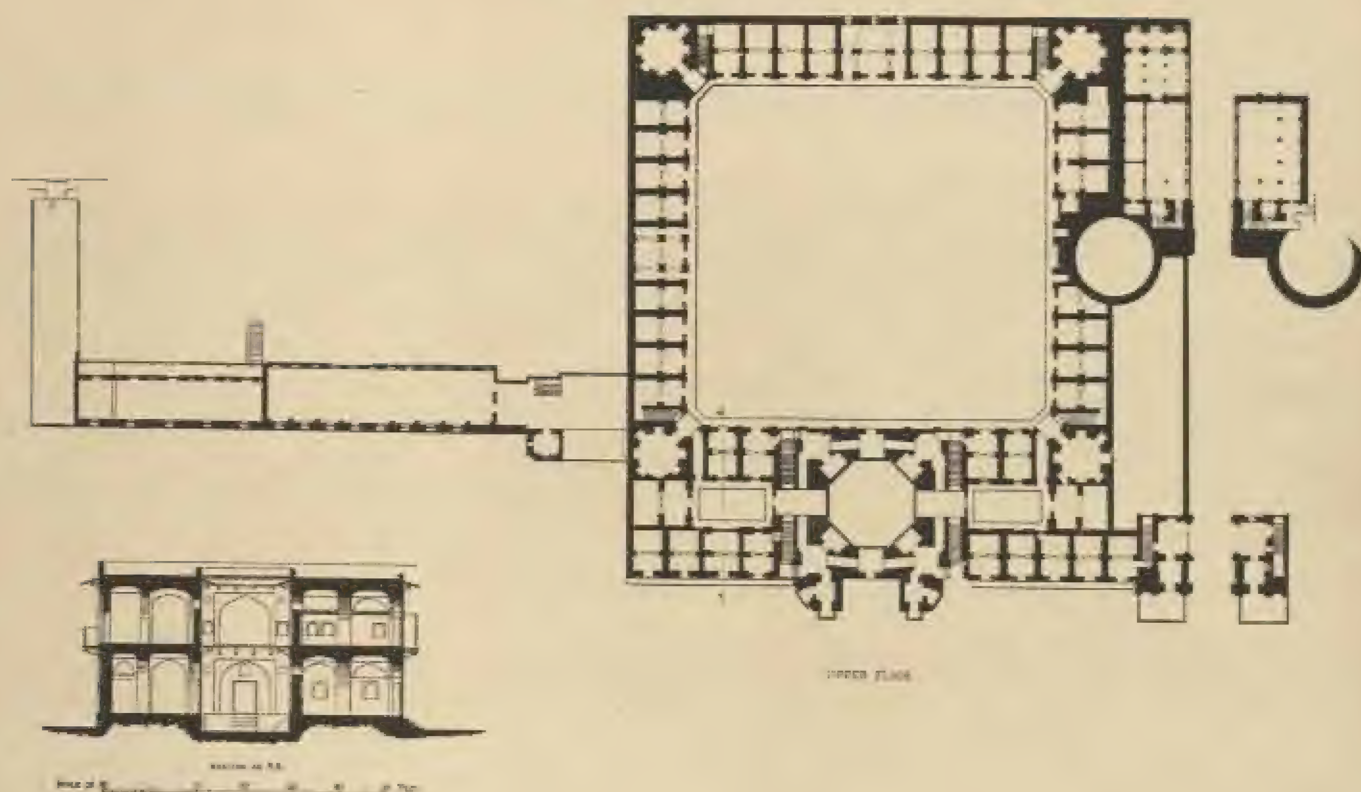
ELEVATION.

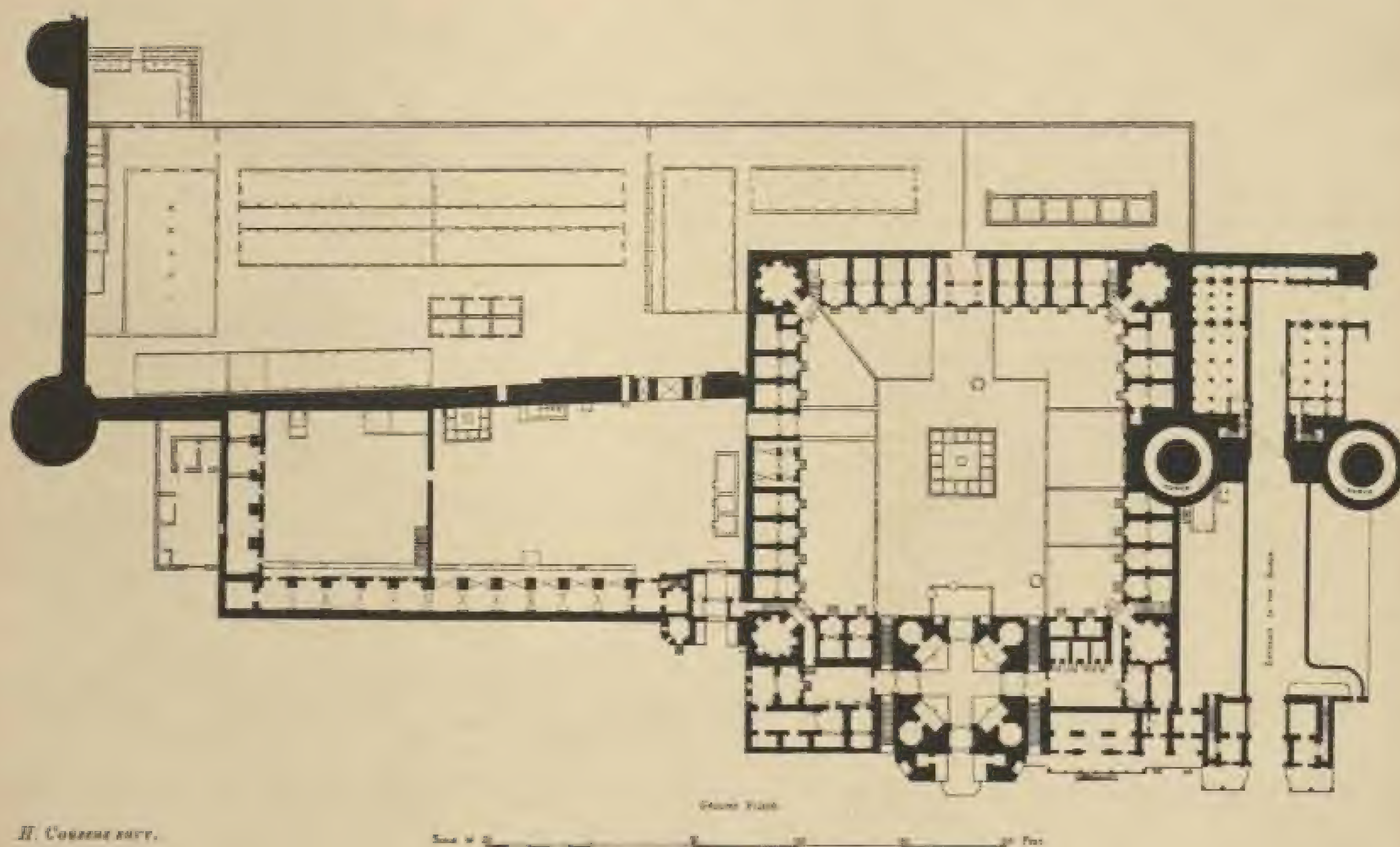
H. Cousens, del.



PALACE OF 'AZAM KHAN,—NOW THE JAIL, AHMADABAD.

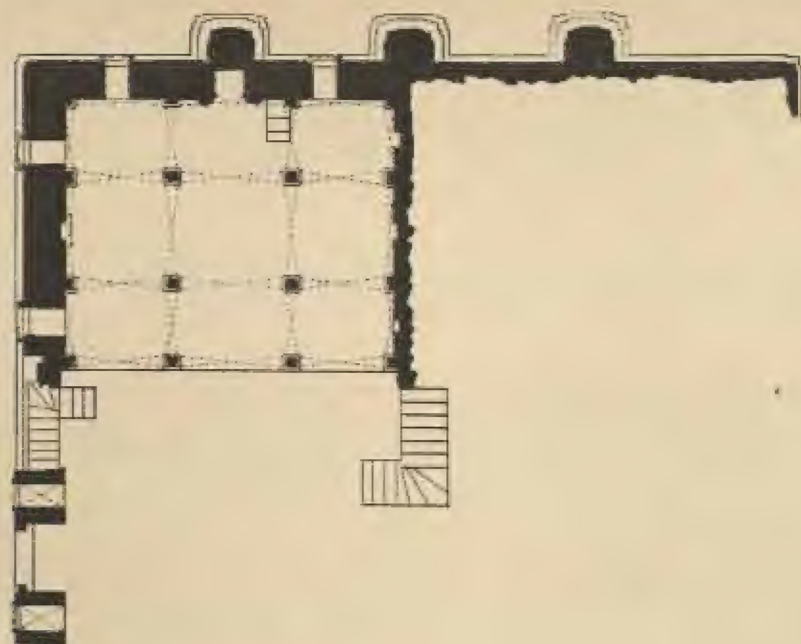
AZAM KHAN'S PALACE, NOW THE JAIL.



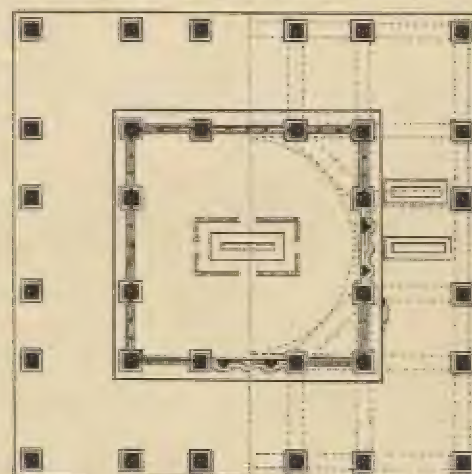


H. Cousens surv.

1. 'ALI QAZI'S OR NANA IDRUS MASJID.



2. RAUZA OF NANA IDRUS.



Scale of 10 — 10 20 30 40 50 Feet.

3. RAUZA OF NANA IDRUS: ELEVATION.

S. J. Pacheco, delt.

Scale of 10 — 10 20 Feet.

J. Burgess dir.



NAWAB SARDAR KHAN'S MASJID, AHMADABAD.

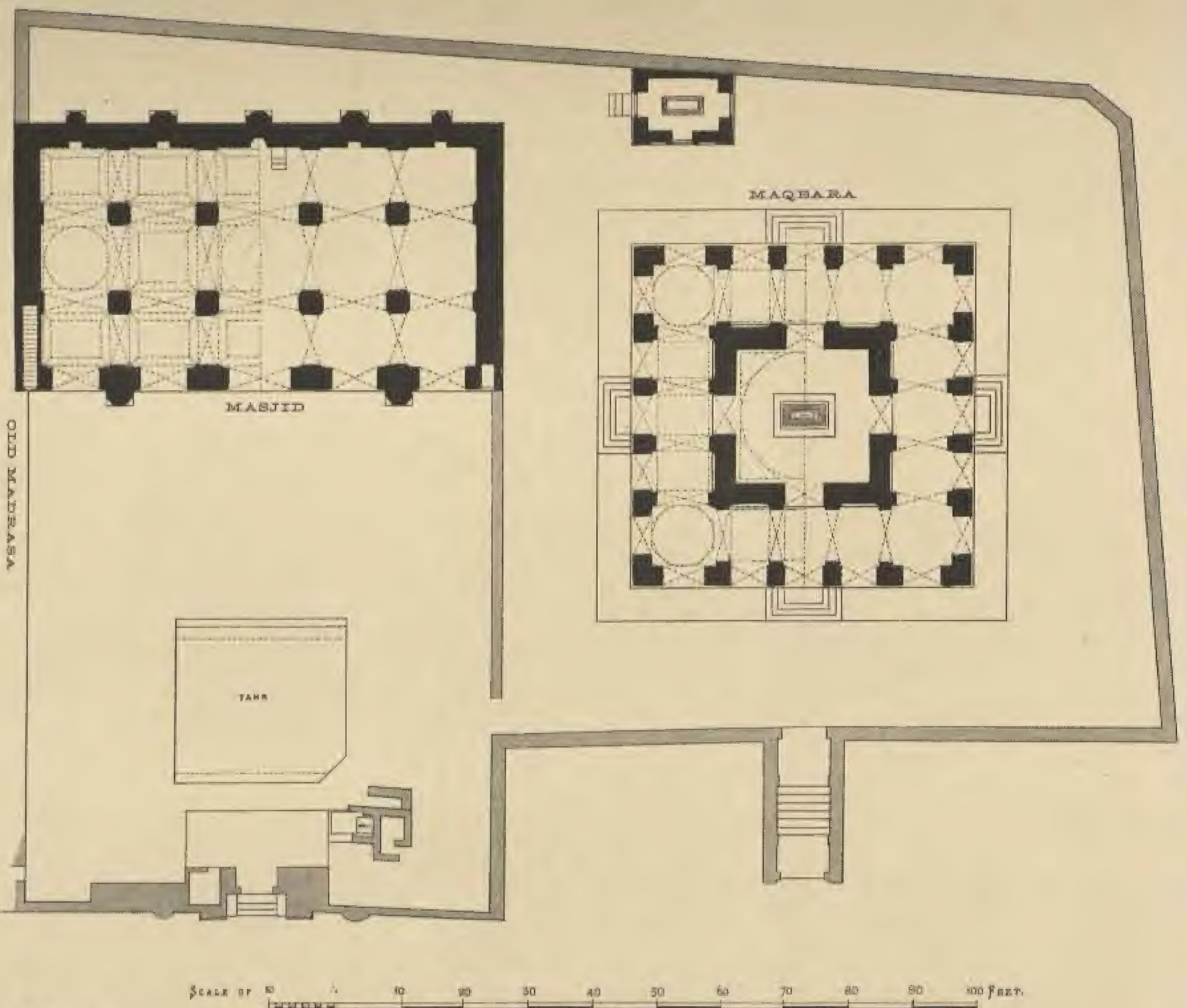


NAWAB SARDAR KHAN'S TOMB.



MASJID OF NAWAB SHUJA'AT KHAN, AHMADABAD.

NAWAB SHUJA'AT KHAN'S MOSQUE AND TOMB: PLAN.

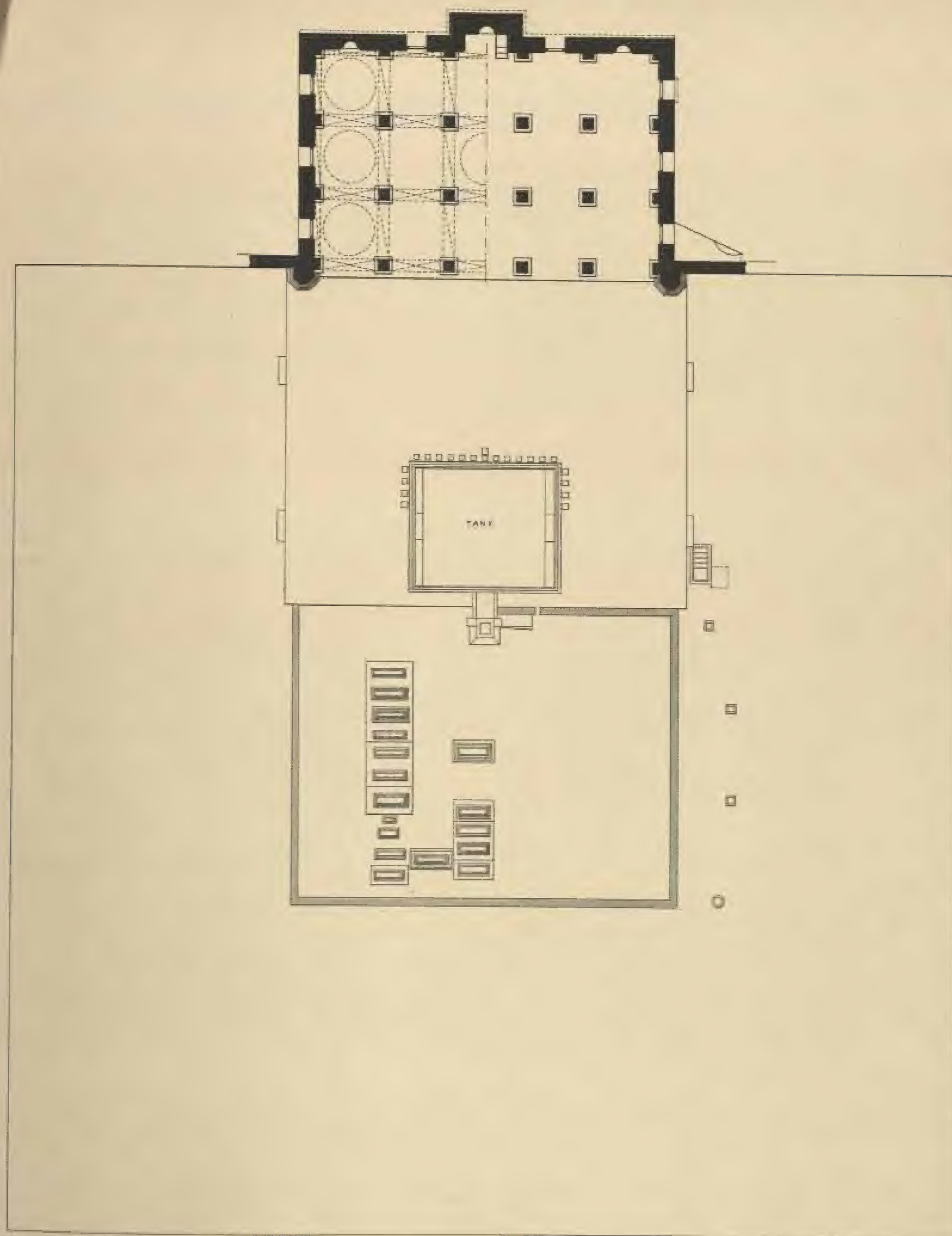


H. Cousens, surv.



RASA MASJID.

MOSQUE AT HIDAYAT BAKHSH MADRASA.



SCALE OF 10 — 100 FEET

H. Cousens, surv.



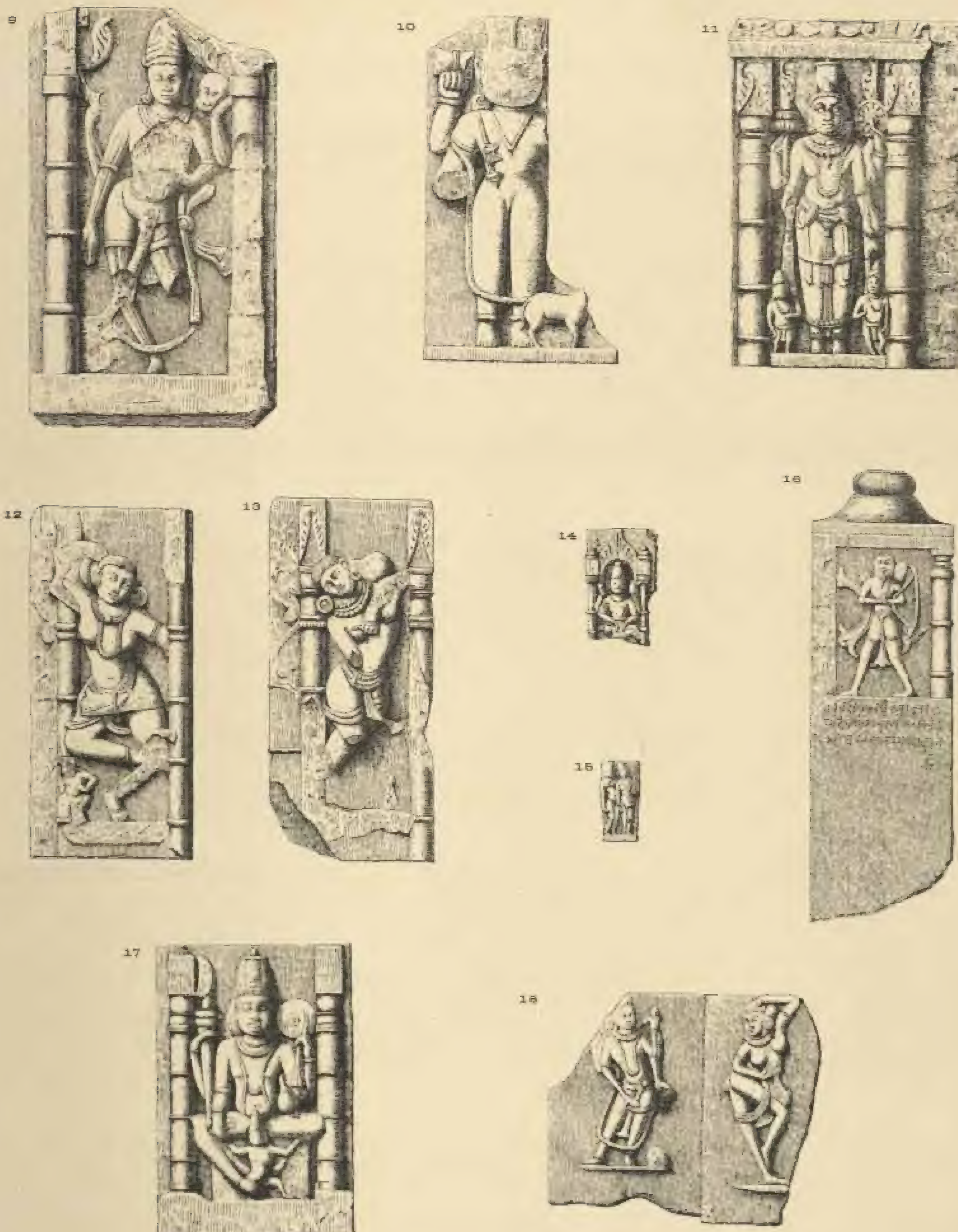
ELEVATION OF BIBIJI'S MASJID AT RÂJAPUR HIRPUR NEAR AHMADABAD.

H. Cousens, delt.

J. Burgess dir.

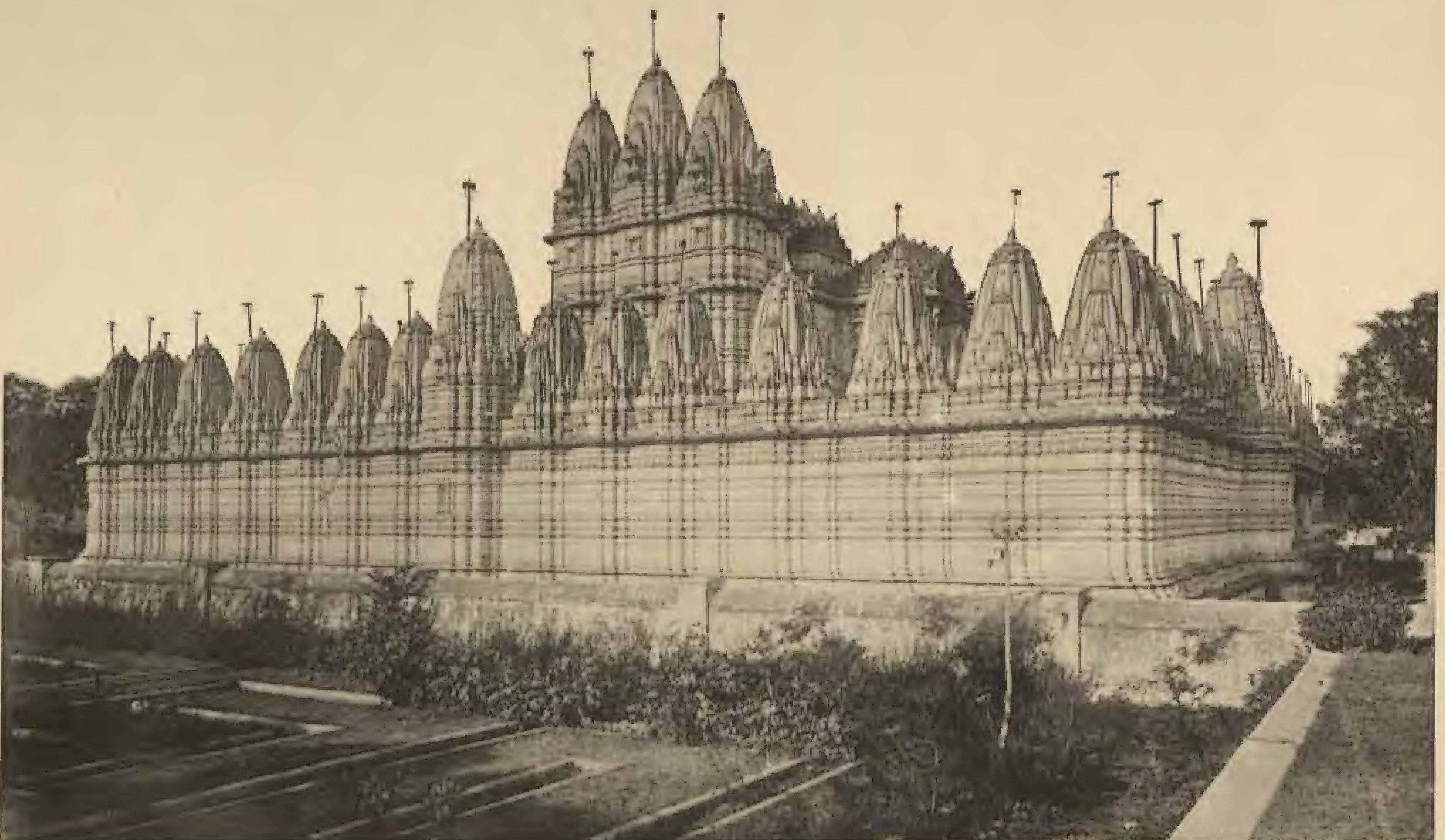


H. Cousens curr.

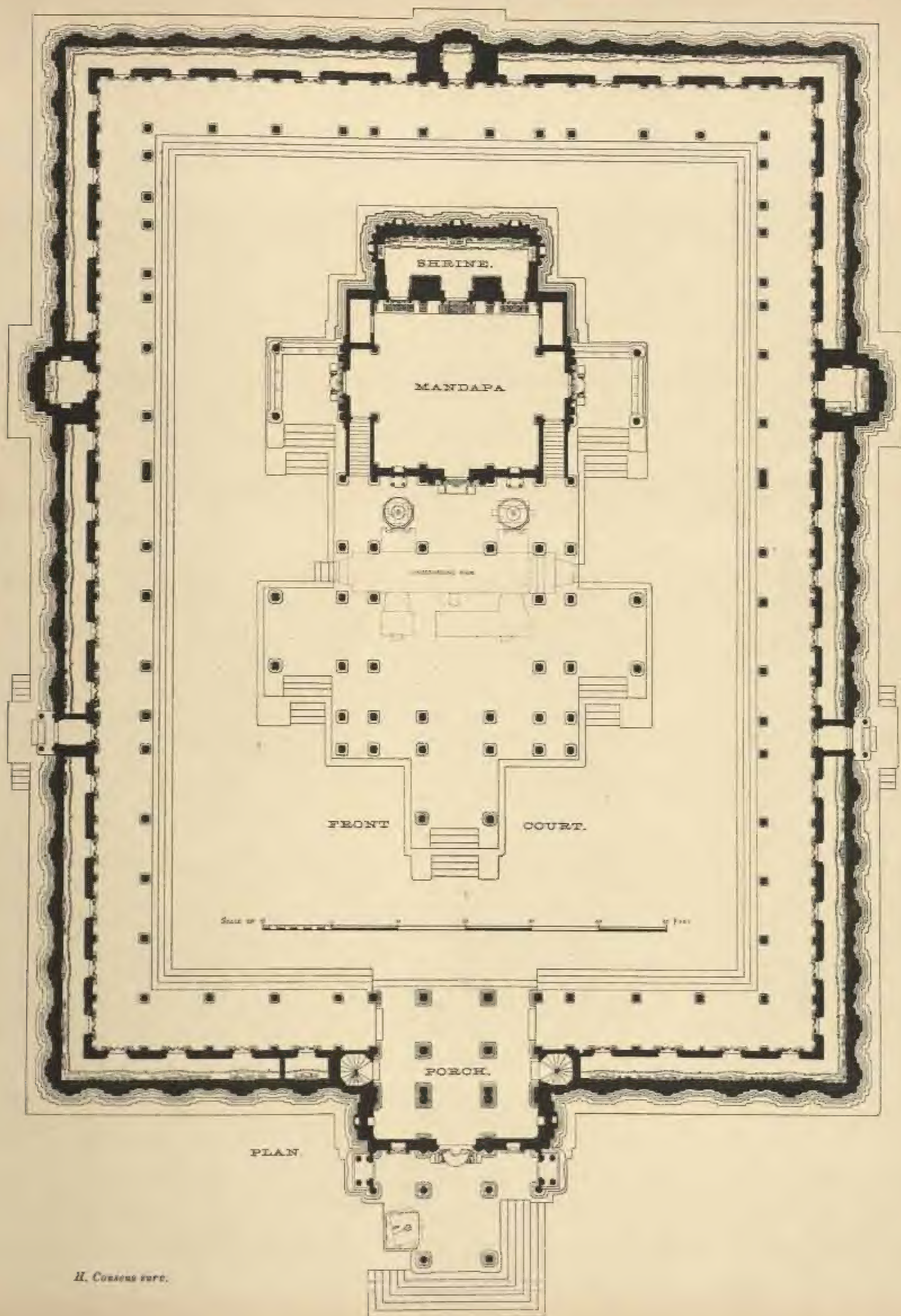


Scale of 12" 0 1 2 Feet

H. Cousens, surv.



JAINA TEMPLE OF SETH HATHISINGH AT AHMADABAD.

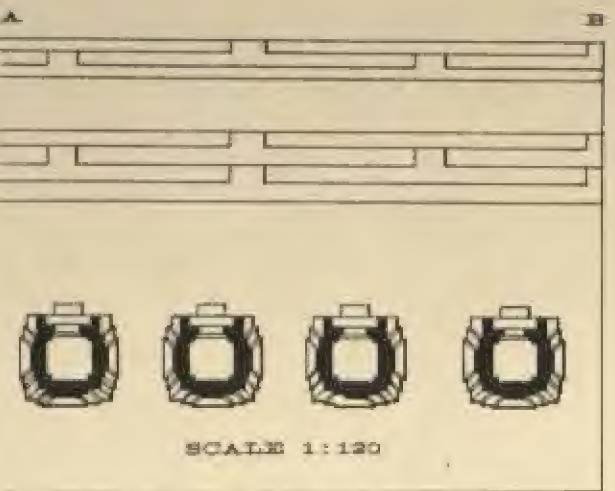


H. Cousens sort.



SETH HATHISINGH'S JAINA TEMPLE FROM THE NORTH-EAST

PLAN OF THE MANASAROVAR AT VIRAMGAM.



CELL-SHRINES AND STEPS
TO LARGER SCALE

SLUICE

SLOPE

TEMPLES

THE BLACK BLOCKS SHEW THE POSITIONS OF
THE CELL-SHRINES STILL STANDING

SCALE 1:1500



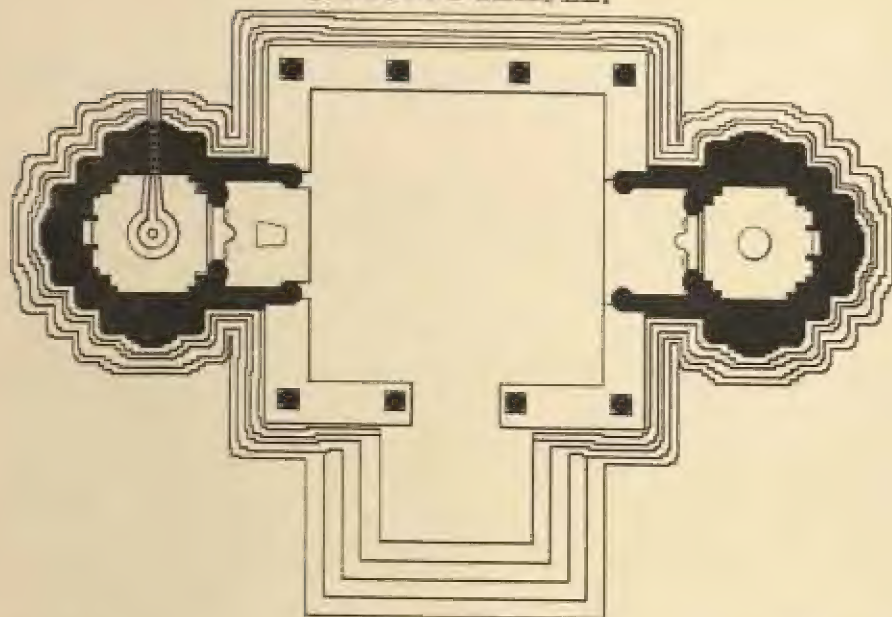
S. J. Pacheco and S. Dinkar, delt.

H. Cousens, surv.

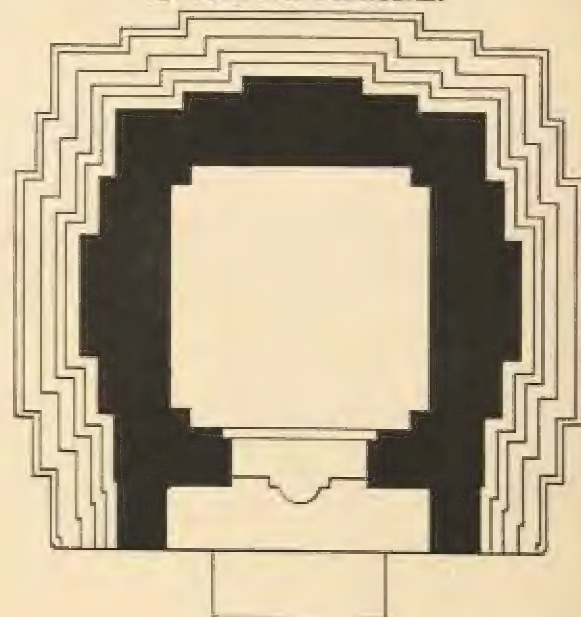
PLANS AND ELEVATIONS

OF SMALL SHRINES
On the margin of the Mana-Sarovar (tank) at Viramgam.

1. DOUBLE TEMPLE.

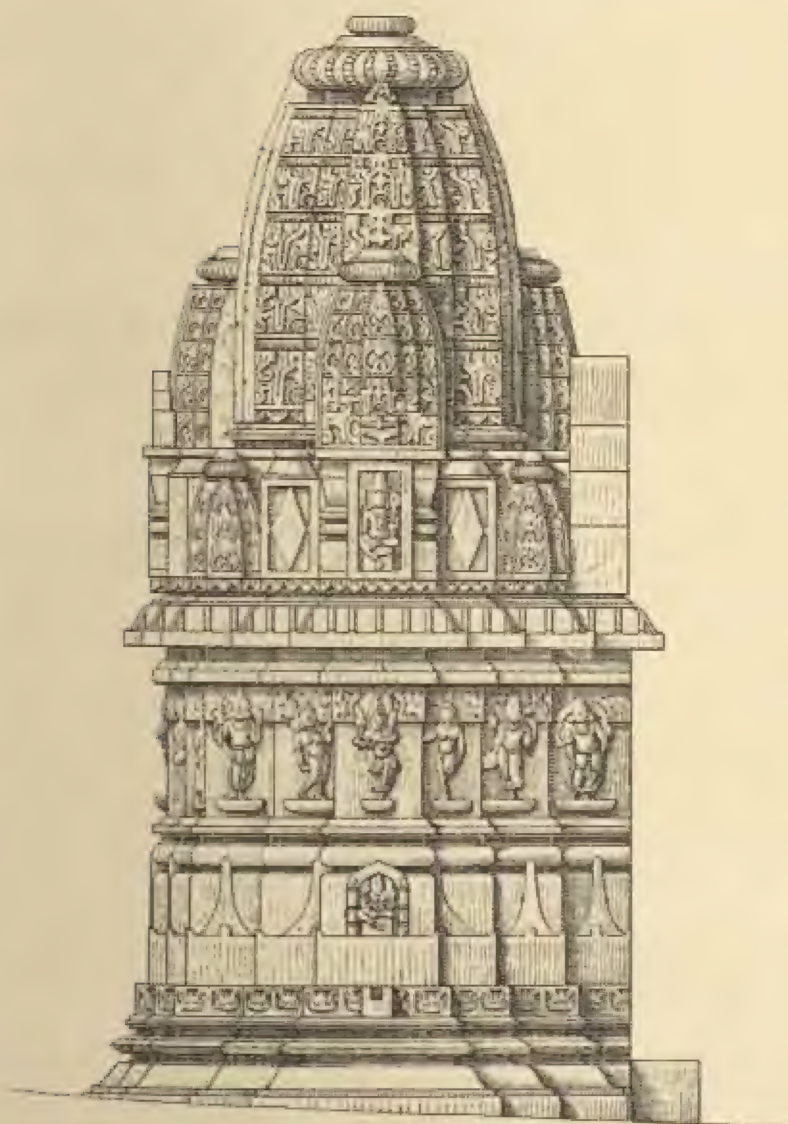


2. SINGLE SHRINE.

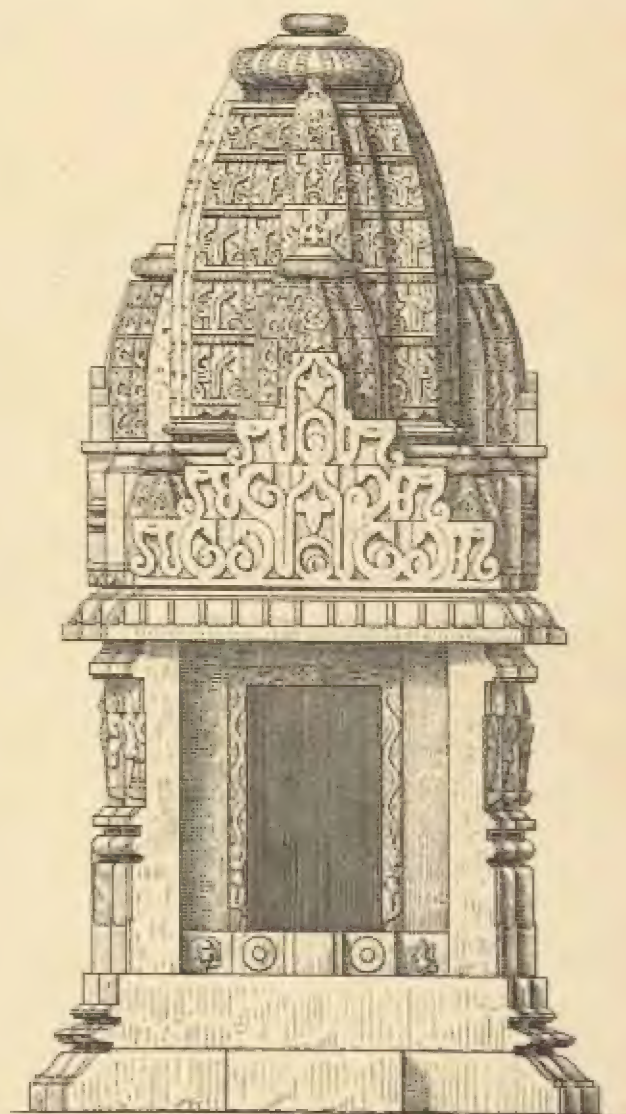


PLAN.

SCALE OF 10 ... 10 ... 20 FEET.



4. SIDE ELEVATION OF SINGLE SHRINE.



3. FRONT ELEVATION OF SINGLE SHRINE.

SCALE OF 12" ... 1 2 3 4 5 6 FEET

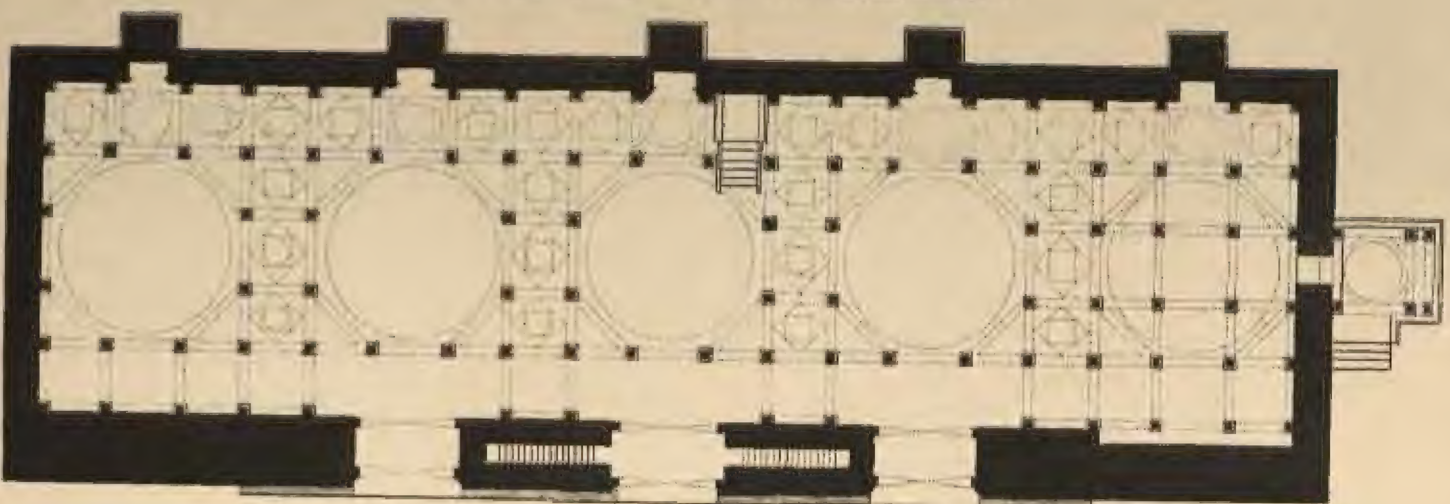
Hari Gopal, delt. *H. Cousens, ...*

1. VIEW ALONG THE SOUTH SIDE OF THE MÂNASAROVAR, LOOKING WESTWARDS.



2. VIEW ALONG THE EAST END OF THE MÂNASAROVAR, LOOKING NORTH.

1. JAMI' MASJID, AT MANDAL—PLAN.





2. SAYYIDI MASJID, MANDAL—BACK WALL.

Scale of 10 10 Feet

H. Cousens ..., fecit.

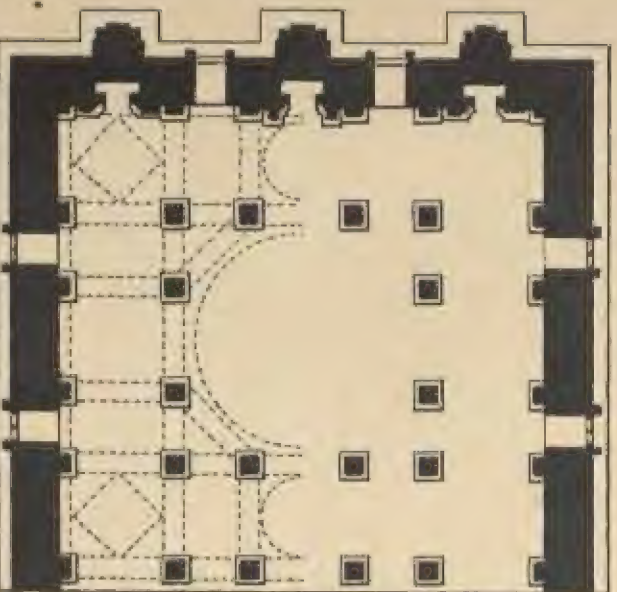
1. MANDAL: SAYYIDI MASJID.

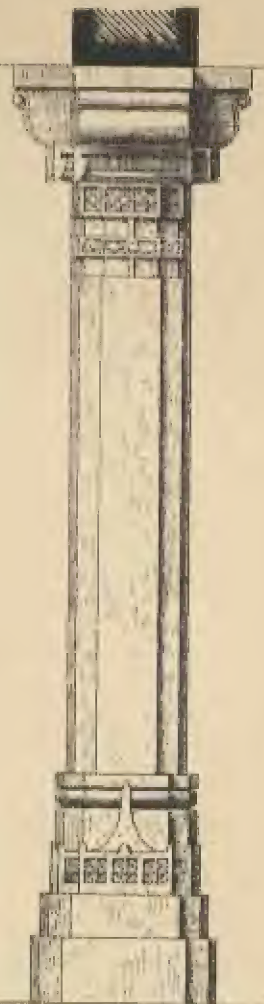


2. MANDAL: JAMI' MASJID.

MANDAL: SAYYIDI MASJID.

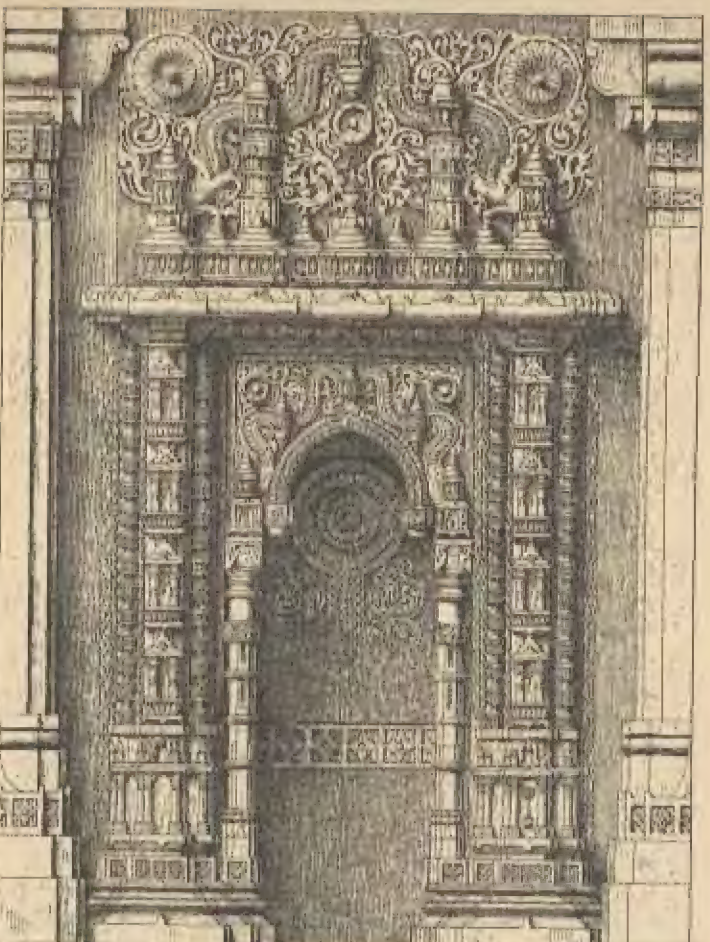
1. PLAN.



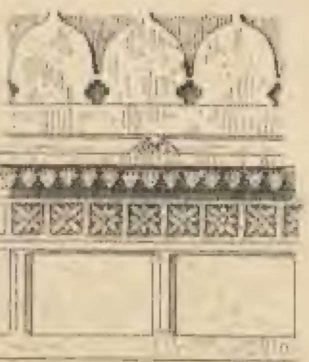


6. PILLAR.

3. MIHRAB.



5. SECTION.

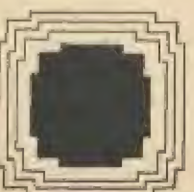


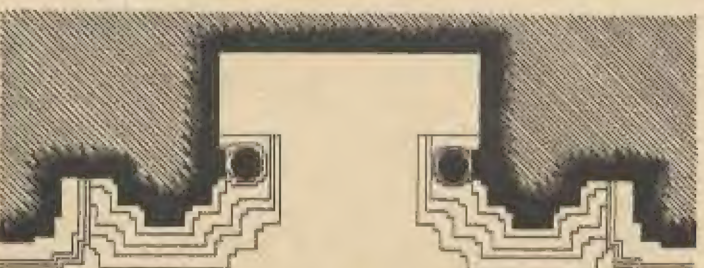
ELEVATION



SECTION

2. CORNICE AND KANGARAS.





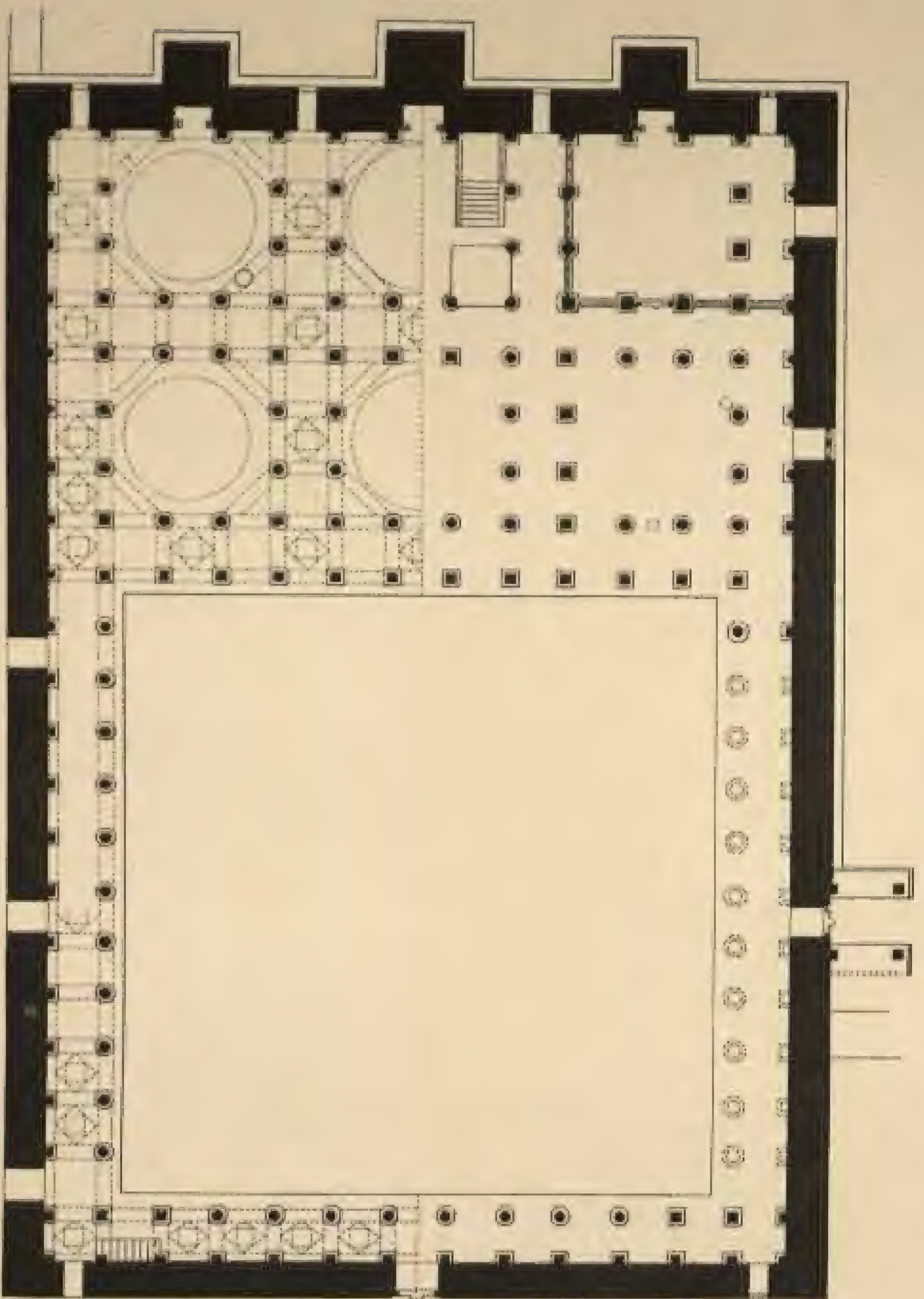
4. PLAN OF MIHRAB.

SCALE OF 10 1 2 3 4 5 6 7 8 9 10 FEET

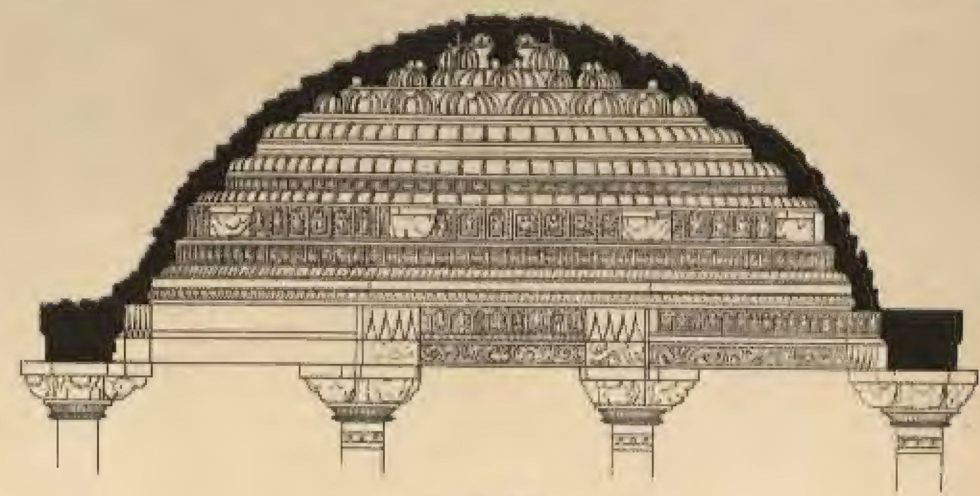
H. Cousens surv.

KAPADWANJ: JAMI' MASJID.

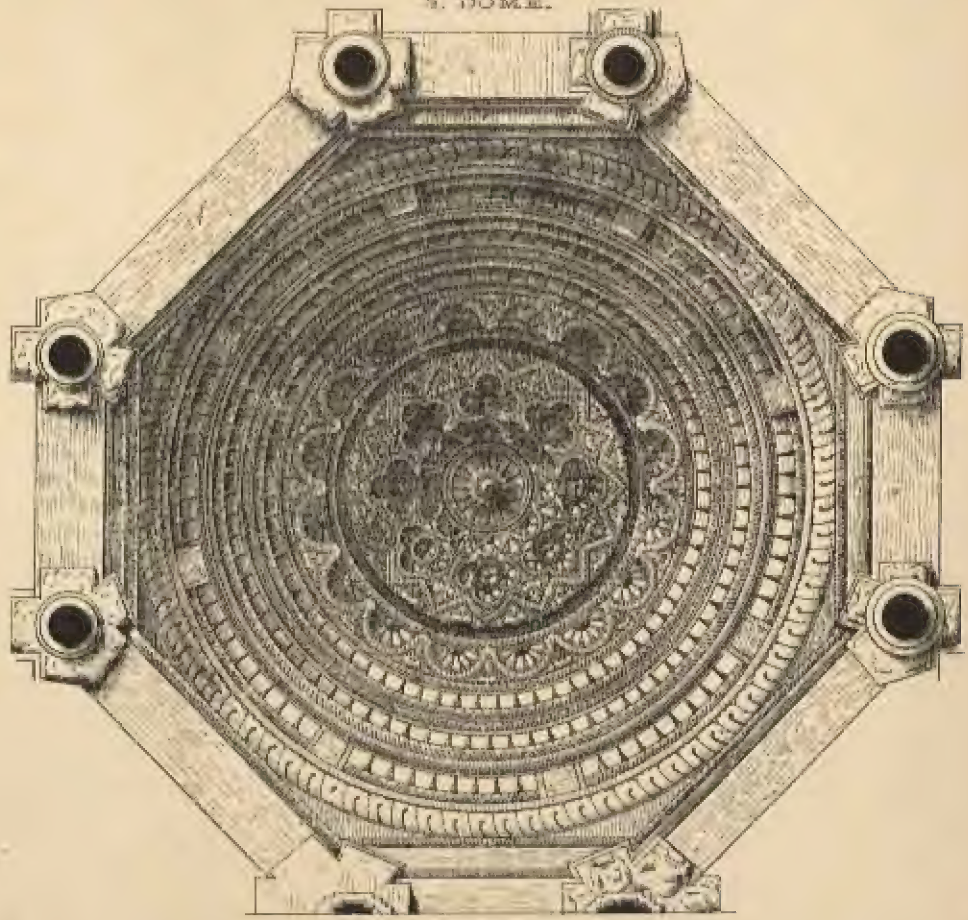
1. PLAN.



2. SECTION OF DOME.

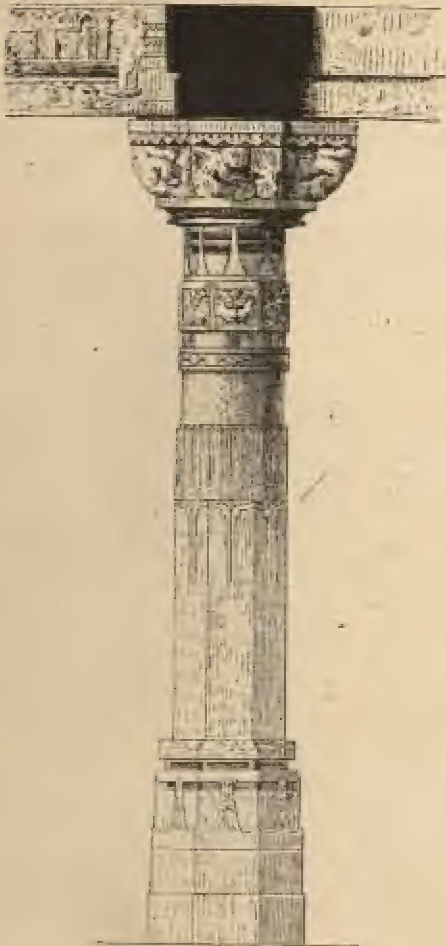


3. DOME.



H. Cousens surv.

1. PILLAR IN JAMI' MASJID.



3. WINDOW IN JAMI' MASJID.



2. PILLAR IN JAMI' MASJID.

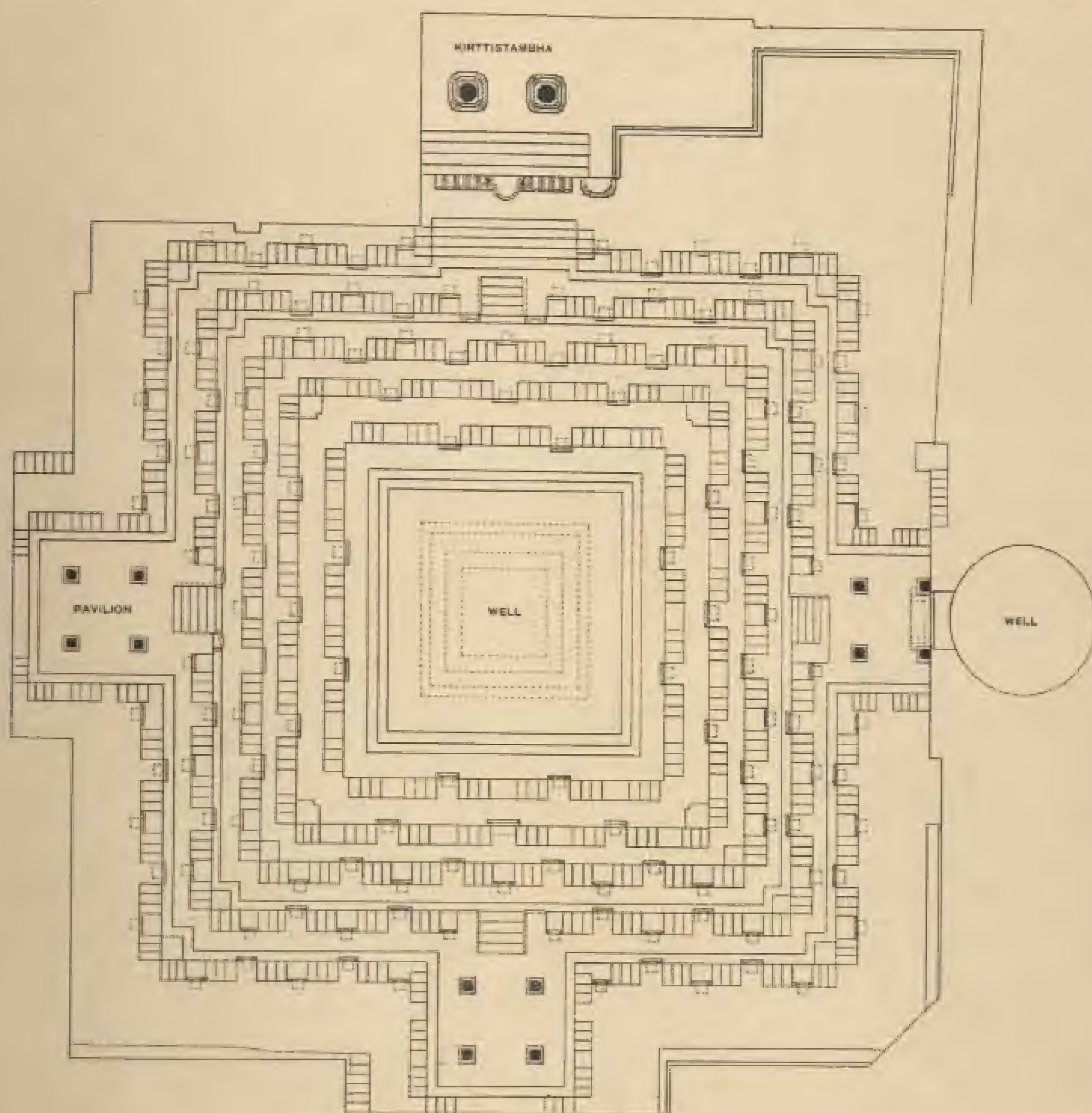


4. SMALL PAVILION.

SCALE OF 12" 1 2 3 4 5 6 7 8 9 10 FEET.

H. Cousens direxit.

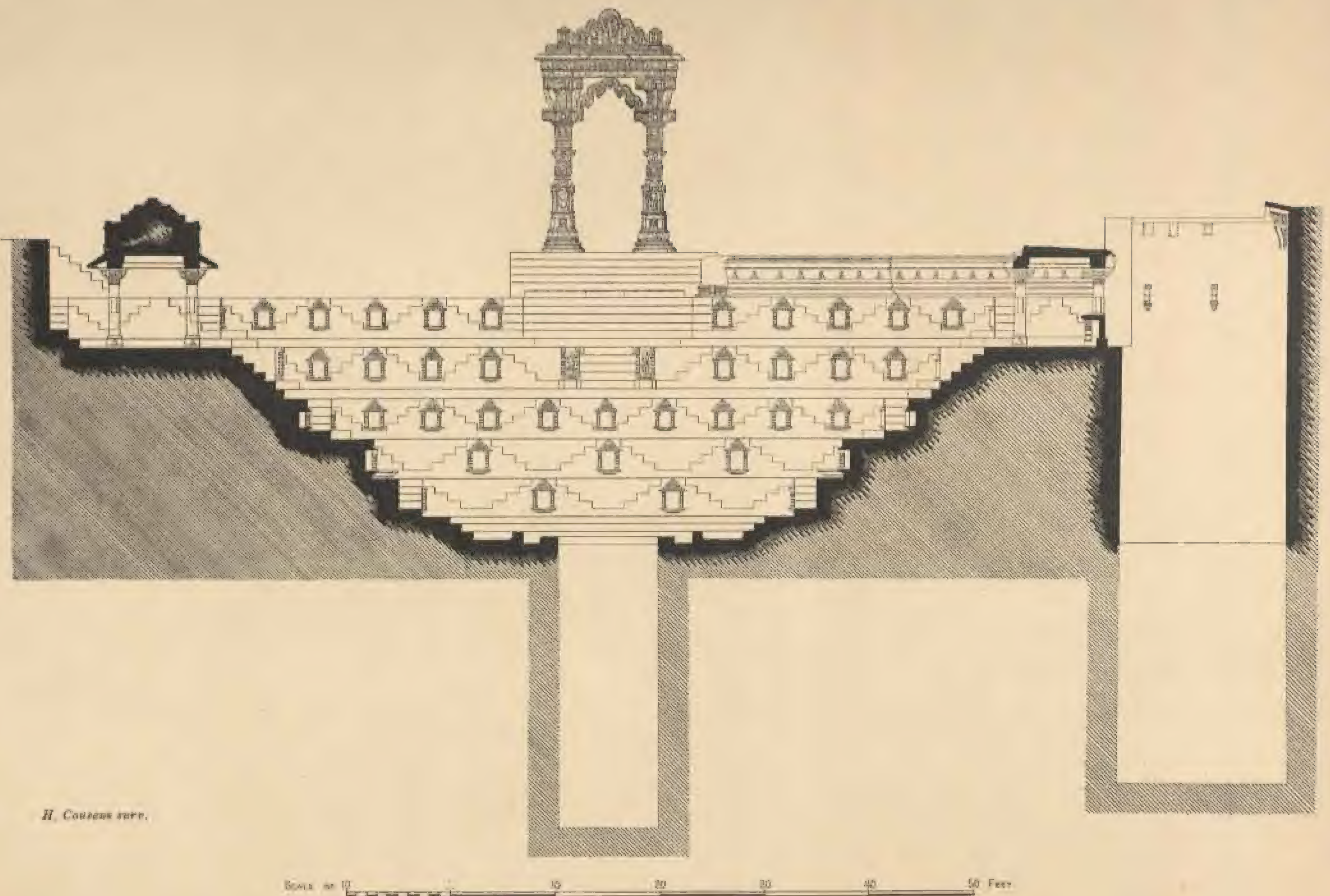
KAPADWANJ: PLAN OF OLD TANK.



SCALE OF 10 10 20 30 40 50 60 70 80 90 100 FEET.

H. Cousens corr.

SECTION OF WELL IN THE MARKET PLACE AT KAPADWANJ.



H. Cousens surv.

KIRTTI-STAMBH AT KAPADWANJ.

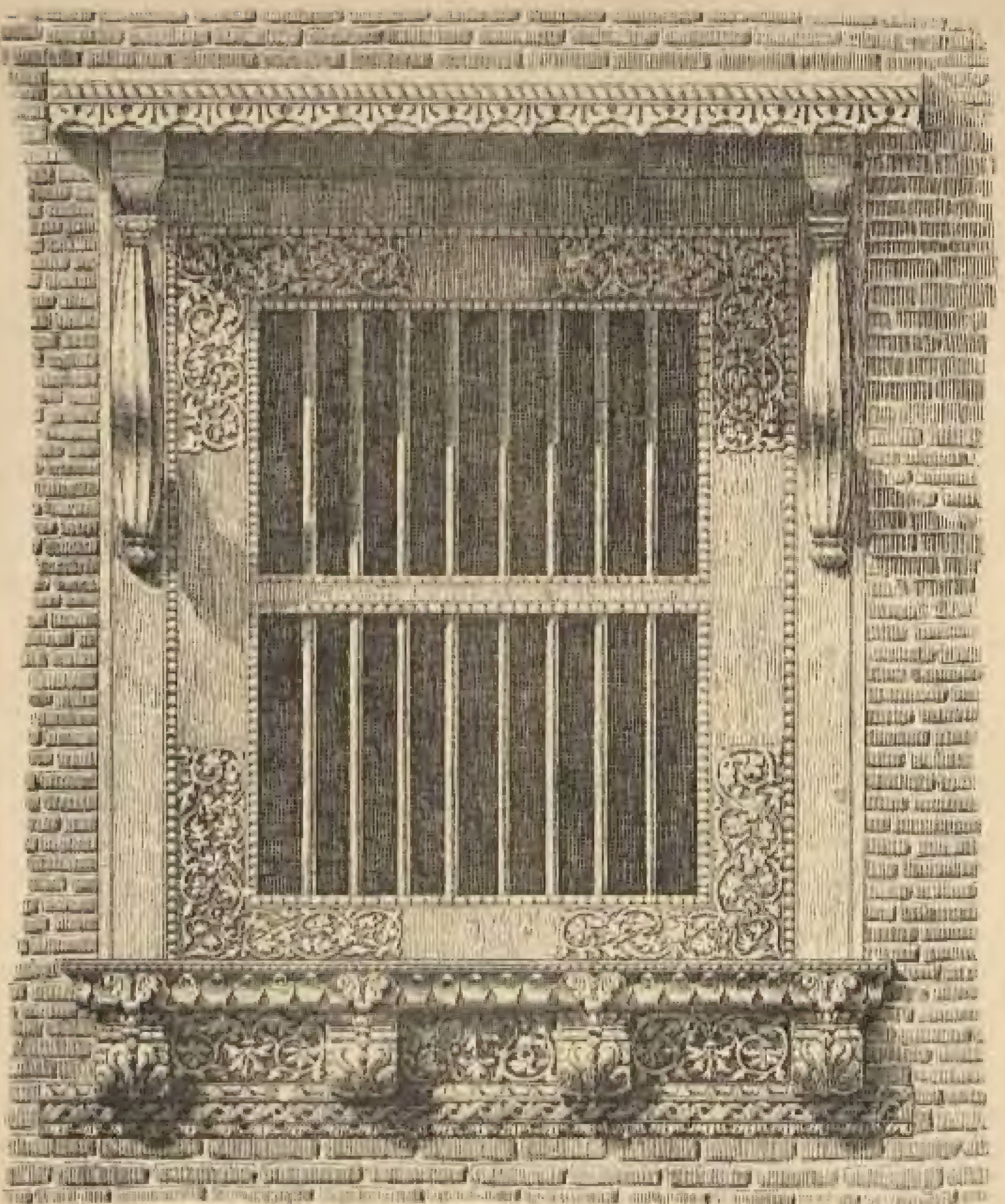


H. Cousens, surv. *S. Pacheco del.*

SCALE OF 12 ∴ 1 2 3 4 5 6 7 8 9 10 FEET

KAPADWANJ: MODERN CARVED WINDOW AND BRACKET.

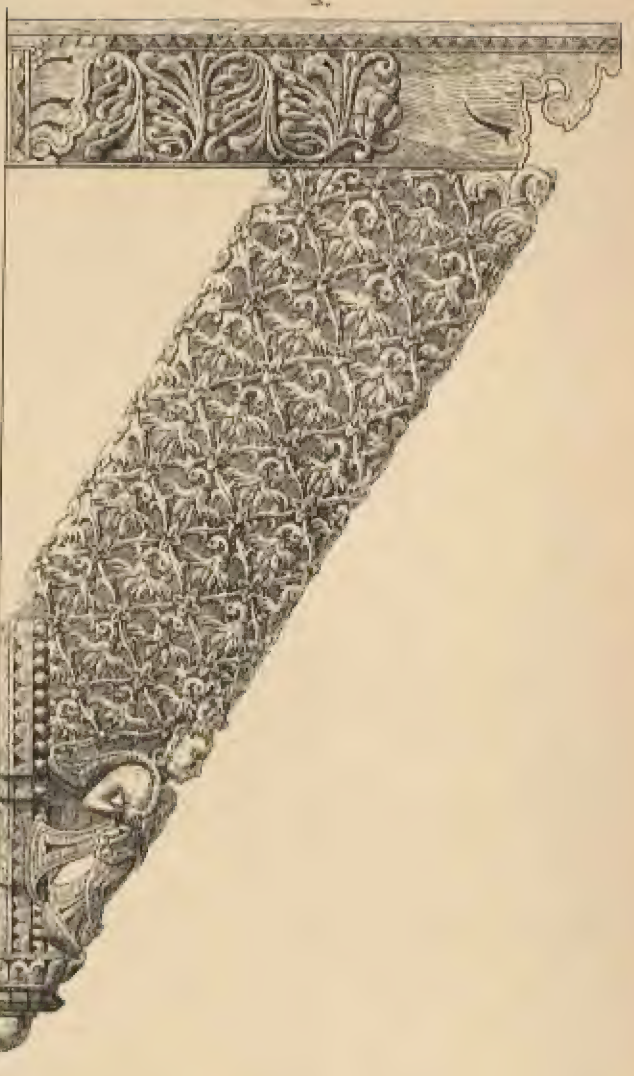
1.



2.



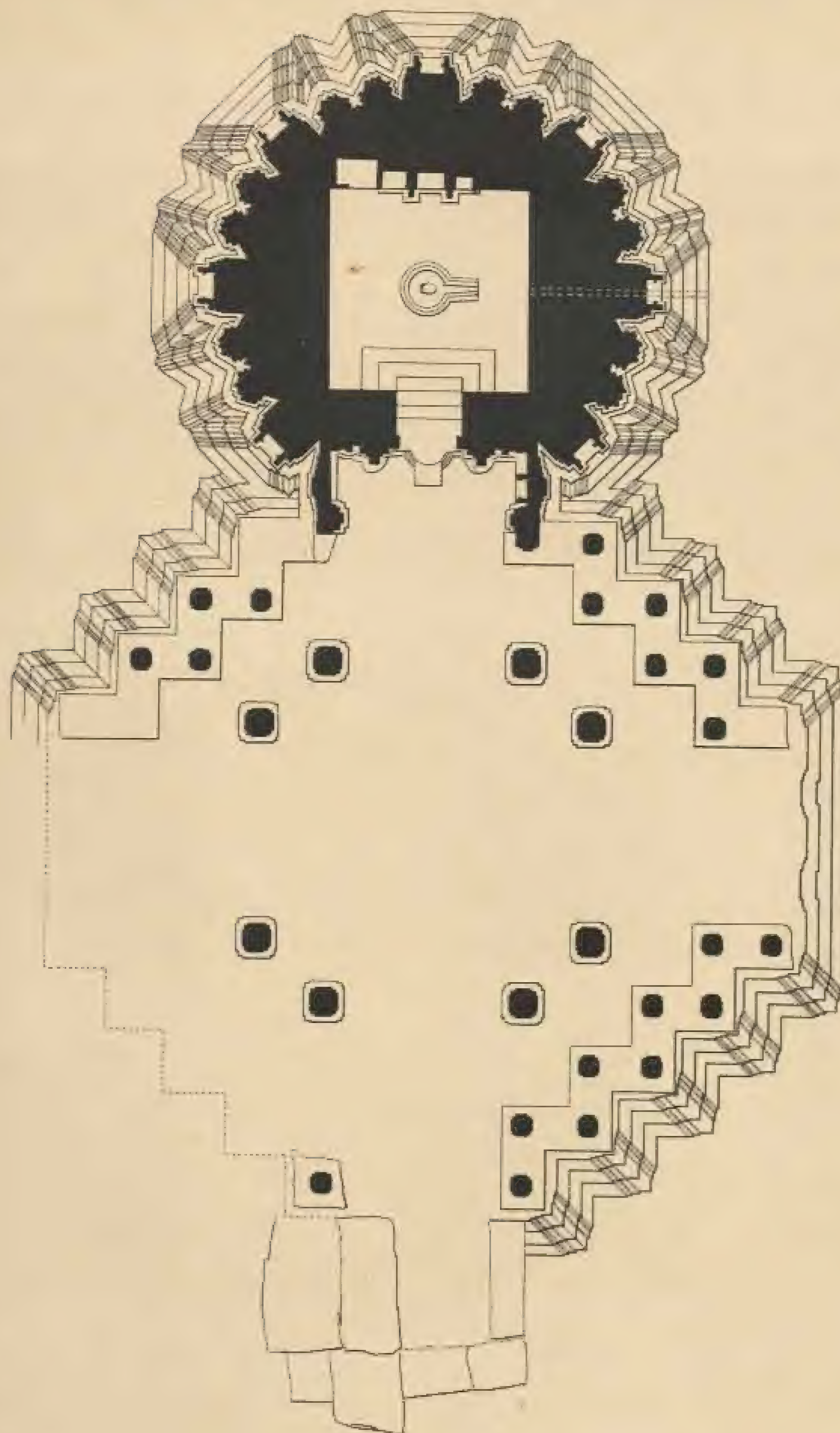
3.



SCALE OF 12" ∴ 1 2 3 FEET.

H. Cousens surv.

HINDU TEMPLE OF GALTEŚVARA, AT SARNAL.

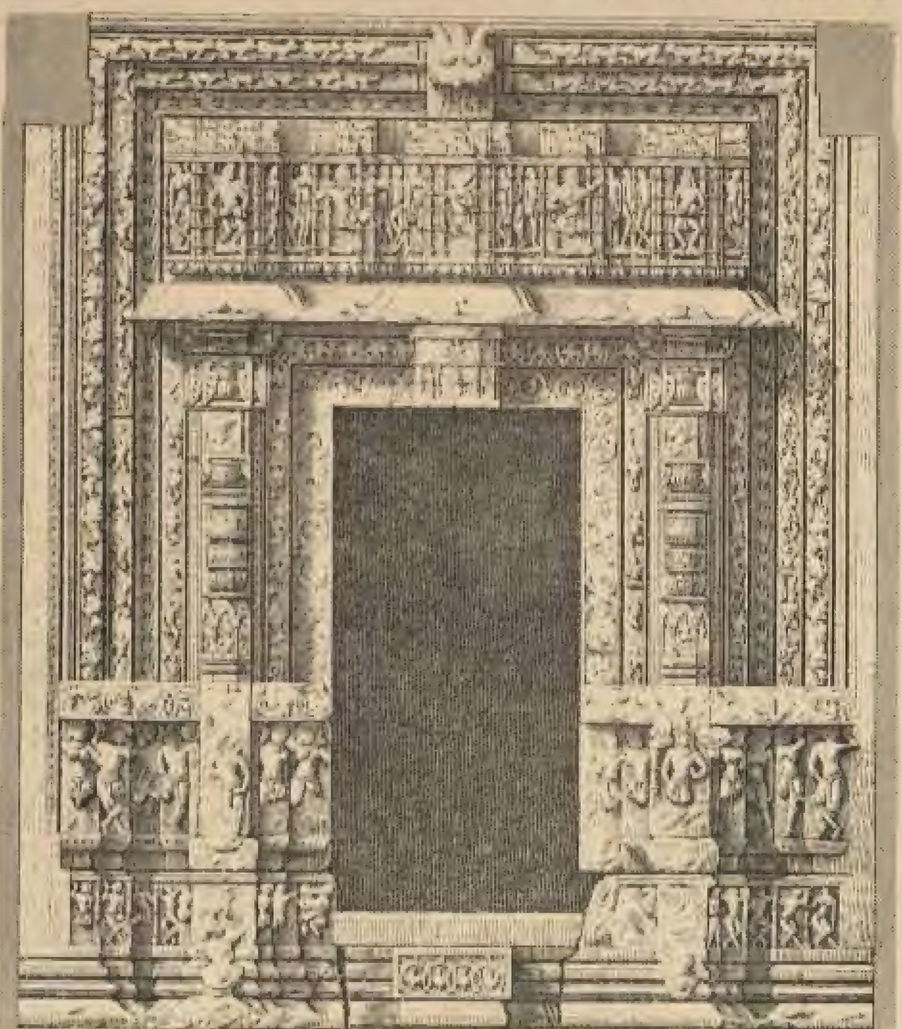


PLAN.

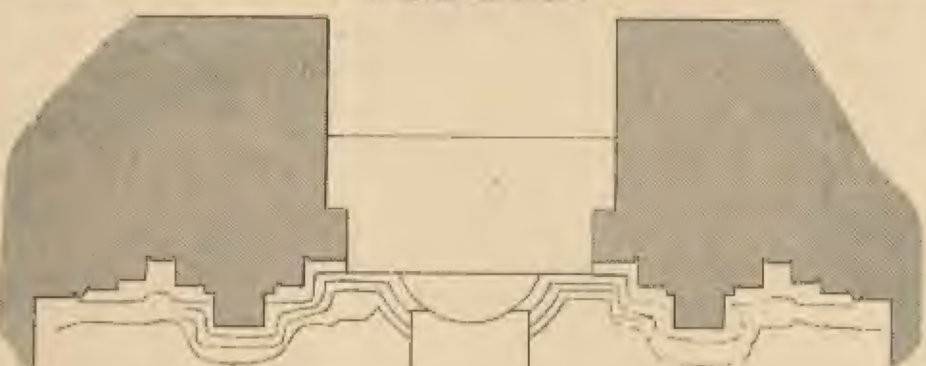
SCALE OF 10 — 10 — 20 — 30 — 40 — 50 FEET

H. Cousens surv.

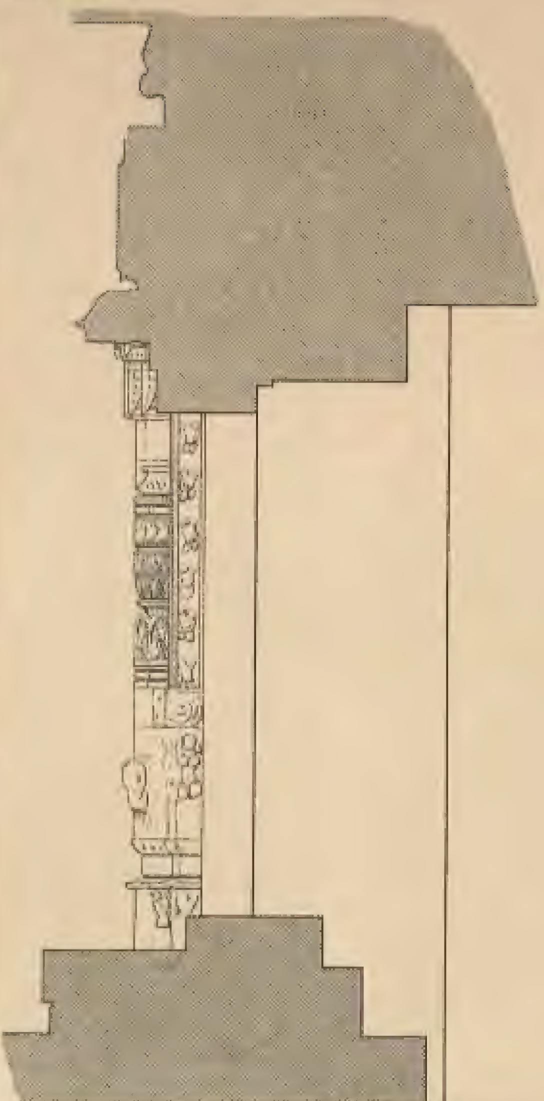
DOORWAY OF THE SHRINE, GALTEŚVARA TEMPLE.



1. ELEVATION.



2. PLAN.



3. SECTION.

H. Cousens surv.

SCALE OF 12" — 1 2 3 4 5 6 7 8 9 10 FEET

4. PILLAR IN THE MANDAPA.



SCALE OF 12" — 1 2 3 4 5 FEET

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